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The Works of Mary Jane Holmes: A Brockport Union Catalog

Grace Carson

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THE WORKS OF MARY JANE HOLMES

A Brockport Union Catalog

by

Grace T. Carson

A Thesis

Submitted to the Department of English of the State University
of New York, College at Brockport, in partial fulfillment
of the requirements for the degree of

MASTER OF ARTS

1988



Mary J. Holmes

Tempest and Sunshine

Hurst And Company

THE WORKS OF MARY JANE HOLMES

A Brockport Union Catalog

by Grace T. Carson

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I am grateful to Professor William Heyen for his thoughtfulness and generosity in contributing a collection of fourteen Holmes novels to this project. Those volumes, along with thirteen of my own Holmes novels, will be donated to the Drake Library Collection upon completion of this catalog.

Also, thanks go to Pat DiFazio, formerly of Academic Computing Services, who wrote the computer program used for this Catalog; and to Patricia Hess, M.A. 1985, who revised the instructions for the program thereby facilitating my work.

Finally, to my husband Robert Carson, I express my deep debt of gratitude. His sincere and unstinting support has made it possible for me to earn my Master's Degree in English Literature, for which this thesis is a partial requirement. He well knows that I regard the completion of my degree as a testimony to his devotion.

While still a work-in-progress, the general outline and proposed objectives of this thesis were presented at Brockport Scholars' Day, March 25, 1986. The completed Union Catalog has fulfilled all of the aspirations expressed at that time.

The Novels of Mary Jane Holmes
A Brockport Union Catalog

Introduction

I. Beginnings:

Mary Jane Hawes Holmes was born in Brookfield, Massachusetts, in 1825 and moved to Brockport, New York, in 1853. For the next 54 years, this upstate canal town was home to one of America's most famous women writers of fiction. She published her first novel, Tempest And Sunshine in 1854 and in the subsequent years until her death in 1907, Mrs. Holmes published immensely popular novels at the rate of almost one a year. A statement in Helen Waite Papashvily's All The Happy Endings, "She continued to be published until shortly before her death in 1907" (207), focuses attention on the duration of this author's impressive literary career. Mary Jane Holmes was 29 when Tempest And Sunshine was published. The dual volume The Abandoned Farm And Connie's Mistake, issued in 1905 when Mrs. Holmes was 82, marked the end of 53 years of creating popular tales to edify and entertain millions of readers. This extended publishing career and a wide readership earned Mrs. Holmes a substantial national reputation and a prominent place in the history of Brockport. The popularity of her novels is attested to by the many reprints issued by a variety of publishers well into the twentieth century.

It is not surprising that there are large public collections of

Holmes novels in Brockport, as well as private collections assembled by individuals perhaps charmed by her literary style, touched by the nostalgia her stories evoke, or moved by sentiments of civic pride in Brockport's famous resident.

The objective of this research was to examine, describe and catalog the public collections of Holmes novels in four Brockport institutions: the Kiefer Room of the Drake Library on the SUNY campus, the Brockport Village Library (Seymour Library), the Brockport Museum and the Morgan-Manning House, an historical home owned by the Western Monroe Historical Society. In all, 386 volumes were located and examined, with the largest collection in the Kiefer Room of the Drake Library.

Jacob Blanck's standard Bibliography of American Literature includes Mrs. Holmes among those writers who, " . . . were at one time read and held a position of sorts in American letters;" (1:xi).

Blanck gives full bibliographic descriptions of Holmes first editions, but relatively little attention to her reprints, providing either abridged descriptions or none at all. This Union Catalog will discuss first editions and, at some length, reprints, with particular attention to the four substantial public collections in Brockport. The Introduction to this Union Catalog will consider: the place of Mary Jane Holmes in nineteenth-century American literature; her total published production; titles listed by Blanck and located in Brockport; titles unlisted by Blanck or unlocated by him, but located in Brockport.

For more than half a century Holmes novels were in the hands and hearts of millions of Americans. An obituary in The Nation,

10 October 1907, states, "Mrs. Mary Jane Holmes, who died on Sunday at Brockport, New York, wrote thirty-nine novels with aggregate sales, it is said, of more than two million copies." Carol L. Urness confirms, "Mrs. Holmes was, above all else, a popular writer. . . . Financially, she fared remarkably well. The sales of her books were immense. . . . Some libraries, it is said, had to keep as many as twenty or thirty copies of each title on hand, and the various titles went through several editions, some paperbound" (208-09). Quoting again from The Nation, "Indeed, Mrs. Holmes's books make their strongest appeal because their moral tone is as unimpeachable as that of the popular drama." Not only did libraries stock "twenty or thirty copies of each title," but readers purchased her novels in great numbers and gave them as gifts to friends. Sixty-nine of the 386 volumes listed in this catalog bear hand-written inscriptions of names and/or dates, several indicating they were given as gifts: "To Ethel, From Ellen, Xmas 1912" in a Grosset & Dunlap, Millbank (#8663[.B]), "Lennie Biddick, Merry Christmas 1908, From Fannie" in a Grosset & Dunlap, The English Orphans (#8650[.L]) and "Eva Price, Christmas 1907" in an M. A. Donohue & Co., Homestead On The Hillside (#8651[.G]). These books are three among many bearing inscriptions which indicate that Mary Jane Holmes novels were given as expressions of friendship.

Recorded facts support Mrs. Holmes' reputation as a "prolific" writer. Sources list the total number of her novels as: " . . . nearly forty novels in all" (Urness 208). "She wrote thirty-nine novels, which were extremely popular in America and England, and of which more than 2,000,000 copies were sold" (National Cyclopedia of

American Biography 8:421). "Mrs. Mary Jane Holmes . . . wrote thirty-nine novels. . . ." (The Nation 10 October 1907). Jacob Blanck catalogs 66 publications (#8649-#8714), (4:219-30), 38 of them first editions. Despite lack of agreement on the exact number of novels she wrote, Mary Jane Holmes, whose fertile imagination and "shrewd, unorthodox intelligence" (Baym 191) generated more than 50 stories over a period of 53 years, earned, by every standard and criterion, the appellation "prolific."

A comprehensive list of original titles gleaned from the author's "Preface" in a 1910 New York Book Company edition of Dora Deane, the National Cyclopedia, the deteriorating dust jacket inside a Drake Library copy of Daisy Thornton and Other Stories and from examination of actual volumes, records a total of 56 tales--novels, novellas and short stories. This number recognizes as separate works multiple stories bound in one volume.

As an author indisputably prolific and financially profitable, was Mary Jane Holmes therefore "popular?" Are devotees and steady profit sufficient evidence to ascribe popularity to an author? Although a closer look at the word "popular" and its ascription to Mary Jane Holmes will provide an insight into her role and stature in the genre of women's fiction in the last half of the nineteenth century, it seems that consistent and continuous demand for new stories and the ready purchase of those stories by a loyal readership do clearly bespeak the popularity of the author. An elementary knowledge of the marketplace teaches that, ultimately, the customers are always right; customers will buy only what they like; the dollar spent is the sign of approval.

Customers--individuals and libraries--DID buy Mary Jane Holmes' novels: " . . . 39 novels with aggregate sales . . . of more than two million copies" (The Nation V.85, 316). "Mrs. Holmes was above all else a popular writer . . ." (Urness 208). Confirmation of her stature and status among American writers of mid-to-late nineteenth century is found in Papashvily:

The partners (Street & Smith), if they were to pay off their debt, needed a writer to rival Mrs. Southworth and in 1859 they found one in Mrs. Mary Jane Holmes. Her first story for them, Marian Grey, is often credited with saving Street & Smith from bankruptcy. Certainly this and other stories of hers helped increase the New York Weekly's circulation from 28,000 to 100,000 in three years(145-46).

"Mrs. Holmes' second book, The English Orphans . . . won readers and high praise on every side" (Papashvily 147). The North American Review's critic declared himself and a discriminating circle "charmed." He then gave this novel a powerful endorsement: "The story . . . inculcates, without obtruding, not only pure Christian morality in general, but . . . the dependence of true success on character, and of true respectability on merit, and the absurdity of the plutocratic notions which in some quarters are beginning to deform American society" (81:557). While this endorsement may have been very gratifying to Mrs. Holmes and her publisher, a serious claim to popularity must be based on more

demonstrable proofs. An impressive proof and endorsement of popularity was given to Mrs. Holmes as she completed two decades of attracting and holding a growing feminine audience:

Mrs. Southworth stood first in popularity in 1872 among the patrons of the Boston Public Library. A survey at the end of that decade showed readers in Lawrence, Massachusetts, accorded her the same high place, with Caroline Lee Hentz and Mary Jane Holmes in close competition (Papashvily 180).

The research of Jacob Blanck discovered a statistical confirmation of the Holmes popularity in G. W. Dillingham's "Publisher's Preface to the New Edition" (1899):

"When Marian Grey first appeared as a serial it added 50,000 new subscribers to the paper for which it was written. As a book it has been even more popular; 126,000 copies have been sold. The plates are now so worn as to render it almost unreadable, yet the sales keep on, and so great is the demand for it that this new edition, with the author's revisions and corrections, is presented. . . . Over two million copies of this author's novels have been sold . . ." (Blanck #8656).

Nina Baym acknowledges, " . . . scholarship lacks a clear understanding of what it means, in quantitative and qualitative terms, by the term 'popular.'" However, she claims popularity for

women writers of the nineteenth century based on a version of "popular acclamation" which, without proper ritual and procedure, elevated certain holy persons to the canon of the saints:

"Reputation and sales studies exist for many major American authors, but not for those whose popularity is nevertheless unquestioningly accepted and asserted" (301). Mary Jane Holmes is extensively discussed by Baym as one of those authors of unquestioned popularity. Her popularity, however, extended beyond book form to include dramatizations as well. Three of her novels, Tempest And Sunshine (#8649), Lena Rivers (#8652) and Dora Deane (#8654) were adapted for the stage as comedy-dramas and copyrighted by Samuel French (New York and London). The Dora Dean copyright is the most "modern," 1940, while Lena Rivers appears to have been the most popular tale for dramatization, copyrighted as a comedy-drama by Fitzgerald Publishing Corporation (New York) as well as by Samuel French. The "show" presented by the travelling theater company in Edna Ferber's Showboat is a dramatization of Mrs. Holmes' Tempest And Sunshine. An article in the Brockport Republic, 17 October 1907, discusses the dramatic production of Lena Rivers in Leroy, New York, and popular lore about Mrs. Holmes includes the tradition that Lena Rivers was also made into a motion picture. While not every report about theatrical productions of Mrs. Holmes' works has been substantiated, Blanck does document the French and Fitzgerald copyrights of dramatic adaptations of Mary Jane Holmes' novels (231-32).

It would be misleading to imply that all reaction to this genre was favorable. In the interest of balance and perspective, the

following quotations are presented as sincere criticism of a literary genre which never had pretensions of being great literature. F. N. Crunden, a gentleman on the staff of the St. Louis Public Library opines:

One of the abiding troubles of the conscientious librarian is the demand for "sloppy" novels-- I can think of no better term by which to characterize them. These are chiefly the product of women writers, and in the United States are best represented by Mrs. Mary Jane Holmes and Mrs. E.D.E.N. Southworth Their chief characteristics are sensation and sentimentality-- and bad English; and they owe their popularity to an uncultivated taste and extensive advertising
(Crunden 37-8).

"Mary Jane Holmes was a popular writer of her day, but one whose works now seem dated and unintentionally humorous" (Bowerman 261).

Women's experience also seems to be outside the interests and sympathies of the male critics whose judgements have largely determined the canon of classic American literature.... The tremendous vogue of women's fiction in the middle years of the nineteenth century is cited simply as evidence of the deplorable feminine taste in literature (Baym 14).

Papashvily makes a balanced statement about women's novels which, while generally acknowledged to be less than literary masterpieces,

were literary productions of real value and influence:

Now these sentimental tales and their authors are almost, if not quite, forgotten by a new generation of readers; accorded only the briefest mention by literary historians, banished from library shelves. Yet such books possess greater value today, perhaps, than when they were written, for in them, as in all popular literature, are mirrored the fears and anxieties and frustrations, the plans and hopes and joys of those who read them so avidly. Their crumbling pages reveal the dream world of women--as it existed in the nineteenth century and lingered on to influence the twentieth (xiv-xv).

Since World War I her literary reputation has steadily declined. Nevertheless, an antiques dealer in Bergen, New York currently sells her novels to collectors who profess to read them.

The assessment of the ages, admirers, critics and publishers laid aside, a writer becomes "popular" because people--ordinary, average persons and a great many of them--read that writer's stories. Why did millions of female readers in the nineteenth century read the stories of that "mob of scribbling women" decried by Hawthorn--Mary Jane Holmes among them? It seems to be a propensity of human nature to return often to the hearthside where one's heart has been warmed. Those who faithfully purchased and

read the stories of Mrs. Holmes must have been heartwarmed by them. Initially, a brief, cursory and fragmented reading of the novels listed in this catalog created an impression of quaint, dated and cloying tales, nullifying the more serious evaluations by Blanck, Urness and The Nation. However, when Papashvily and Baym were thoughtfully read against a background of a greater familiarity with the novels themselves, a more serious appreciation of Mrs. Holmes' novels began to emerge. In the light of the women's movement of the 1960's and the development of feminist literary criticism in the subsequent twenty years, the novels of Mary Jane Holmes can be appreciated as having played an important and significant role in feminine "consciousness raising" and the alteration--indeed, the elevation--of feminine self-image in the nineteenth century.

The common woman was always
glorified, her every thought, action, gesture,
chance word fraught with esoteric meaning
and far-reaching influence; her daily
routine of cooking, washing, baking, nursing,
scrubbing imbued with dramatic significance;
her petty trials and small joys magnified
to heroic proportions (Papashvily XVI).

That "women's fiction" of that era played a serious and influential role in laying a foundation and providing an impetus for the early twentieth-century women's movements for suffrage and liberalized divorce laws is becoming increasingly evident as feminist critics of the 1980's examine the dominant theme of these works.

Whimsically called "trial and triumph" tales, alternately

labeled "domestic novels," sometimes accused derogatorily of creating a "cult of domesticity," these novels and the women who wrote them dominated nineteenth-century American fiction for fully fifty years between 1820 and 1870, their popularity waning only gradually as the century drew to a close.

It is interesting that after mid-century, two notable American male writers joined their female counterparts in telling "women's stories," Henry James in Daisy Miller (1879) and Portrait of a Lady (1881) and William Dean Howells in, among others, Their Wedding Journey (1872) and The Lady of the Aroostook (1879). However, in the novels of both, " . . . their good women were far more passive than the female protagonists created by women themselves" (Baym 13).

Apparently, if the nineteenth-century woman wanted to be told she was a strong, self-reliant individual of real intrinsic worth rather than merely an adjunct to a man, she was going to hear it only from another woman.

The essential story of this unique genre was the tale of a young girl--the heroine--deprived by the machinations of fate or foe, of her conventional and expected support systems and impelled to win her own way in the world. This theme is expressed by Baym as, "the story of the formation and assertion of the feminine ego" (12). Such a comprehensive theme allowed the author to explore and explicate, through the trials and triumphs of her heroine, various negative realities of a woman's world in nineteenth-century America: limited education, loveless marriage, stigma of divorce, and disapproval of careers after marriage.

Nina Baym provides an enlightening overview of the fictional

expression of the various issues implicit within the larger theme of the independent woman. The ideologies presented by female authors in nineteenth-century women's fiction represent a break with past societal values and a challenging manifesto that women, through education, achievement and growing self-esteem, could take charge of their destinies and effect alterations in situations which had heretofore been gender dominated.

The following from Baym articulate four ideologies of women's fiction: attitudes toward sex, "They were unwilling to accept, and unwilling to permit their readers to accept, a concept of women as inevitable sexual prey" (26); attitudes toward domesticity, "For many critics, "domesticity" is equalled with entrapment. . . . For our authors it meant . . . social relations, generally set in homes" (26); attitudes toward professional women, "Examples of professional women . . . are presented with the greatest respect and admiration" (28); and attitudes regarding the status of women vis a' vis men, "The idea that a woman's identity or place in life is a function of her father's or husband's place is firmly rejected . . . (38). These ideologies were the foundation upon which nineteenth-century women's fiction was based and the source and grounds for its influence upon the unprecedented numbers of women who were obviously receptive to its messages. Baym concludes with a statement of the essential ideology of this genre: "Women's fiction thus represented a protest against long-entrenched trivializing and contemptuous views of women . . ." (29).

Mary Jane Holmes, " . . . whose writings are freer from middle-class conventions in general, than the works of any other

women authors" (Baym 189), indisputably asserted these values and ideologies in a voice which was uniquely her own. Baym discusses Holmes' unconventional treatment of good and evil in Tempest and Sunshine: "Tempest and Sunshine is unusual . . . in its open avowal of the exploitive possibilities of goodness, in its suggestion that one might adopt goodness as a political strategy" (190). Since the heroine--her fortune and fate--was so central to the stories of this genre, how an author developed and treated her heroine was a clear statement of her attitude toward, and aspirations for, women: "Holmes' special achievement . . . is to have made a heroine who has so few pretensions and is so apparently ordinary into someone clearly extraordinary . . . a true democratic heroine" (Baym 193). Papashvily concurs that Holmes created heroines who were admirable for the industry and resourcefulness with which they provided for their own moral and material well-being: "Mary Jane Holmes saw that hers [heroines] received enough training to enable them to earn a living as teachers" (159). However, her heroines were not so accomplished as to be beyond possible emulation by Holmes' readers. Indeed, the qualities with which she imbued her heroines originated in her own life experience of rising from a poor rural family to become one of nineteenth-century America's most financially successful authors. "Mrs. Holmes gave her heroines . . . her own New England independence. Very frequently they supported themselves by teaching and articulated their grievances with spirit" (Papashvily 182).

While remaining realistic in aspiration, Mary Jane Holmes did support the possibility of feminine upward mobility. In The

English Orphans (#8650), the orphan, Mary Howard begins in the poorhouse and rises to a position of wealth and high social standing. In Meadow Brook (#8653), the heroine, Rosa Lee is born into a poor rural family and despite a series of setbacks and heartbreak, enters into a happy marriage with a man who respects her ambition to become a successful writer. He surrounds her with material comfort while she pursues her dream and so self-confident is this Holmes heroine, who had already lived part of her adult life as a self-supporting and independent woman, that she can declare: ". . . should I ever in any way come in collision with his temper or his will, I have faith to believe I could bend the one and subdue the other" (288). Although staunchly supporting the possibility of a woman creating an independent and successful life in a male-dominated world, Mrs. Holmes was not blind to the gender-based inequalities of that world. A fragment of a sentence in Chapter X, "Winter At The Poorhouse," in The English Orphans (#8650) makes that plain: ". . . and then they usually have a lady teacher, because it's cheaper, I suppose, for they don't pay them half as much as they do gentlemen, and I think they are a great deal the best" (79).

Many of the "trial and triumph" novels, by various authors, portray the successful marriage as the ultimate triumph. Many Mary Jane Holmes novels end this way. However, I noted with delight a remarkable difference between the Holmes heroine as married woman and the married heroine of other authors. The highly popular--". . . it is believed to have sold more widely than any other single woman's fiction . . ." (Baym 276)--St. Elmo by Augusta Evans, ends

with Edna Earl, a successful author, hearing her bethrothed say:

"Today I snap the fetters of your literary bondage.

There shall be no more books written! No more study, no more toil. . . .You belong solely to me now, and I shall take care of the life you nearly destroyed, in your inordinate ambition" (quoted in Papashvily 182-83).

So much for the successful career of an Evans heroine once married! Not so with Mary Jane Holmes. In the final chapter, "At Last," of the novella Spring Farm (#8684), the omniscient author speaks of her heroine, Maude Graham Gordon, herself a successful author:

And here we shall leave her, happy in .
her old home and in her husband's love
. . . . Whether she will ever write another
book we do not know, probably she will,
for where the brain seeds have take root
it is hard to dislodge them, and Maude often
hears around her the voices of new ideal friends,
to whom she may some time be compelled to
give shape and name, as she did to the
friends of her childhood (234).

In her novels as in her life, marriage for Mary Jane Holmes did not signal the end of personal fulfillment, success and recognition beyond the intimate circle of domestic relations. Unprecedented numbers of nineteenth-century American women were ready to hear this message and others like it. Mary Jane Holmes and her "sisters" had proven that, " . . . it was no longer necessary for a woman to

apologize for becoming a writer" (Baym 178), even a woman who lacked the justification of economic necessity. They also proved that, ". . . authorship appears to be the first profession in America that accepted women without special gender-imposed entrance requirements" (Baym 178). If the gender barriers had fallen in one profession, then it was possible they would fall in others. The authors of women's fiction presented this challenge to their readers: if a woman accepts the opportunities thrust upon her by an often unkind fate, enters the marketplace, fights as she must for self-development--primarily education--she will discover and assert her own powers and talents; each new achievement will intensify self-respect and will win, however grudgingly, the respect and admiration of a resistant world. A sense of self-worth is the beginning of change; the end of change, as envisioned by the authors of nineteenth-century women's fiction, was a new woman, a woman who could effect the gradual and deliberate evolution of an improved self-image as well as legal, social and economic reforms endorsing women's rights.

The year of Mary Jane Holmes' death, 1907, saw America moving rapidly into the twentieth century and saw the world she had chronicled gradually enveloped in that mystique of nostalgia which her novels evoke today. Women's suffrage was less than a generation away, more women worked outside the home each year, state after state guaranteed women the legal right to control their persons and their property and to gain custody of their children subsequent to divorce. Women began to control a larger percentage of personal discretionary income and moved into positions of prominence in

churches, schools and the cultural lives of their communities. Mary Jane Holmes, living a quiet life of community service in upstate New York could not have envisioned the scope or repercussions of the women's reform movement which continues today, eighty years after her death. However, her novels portraying women who took themselves seriously and, with respect for self and others, overcame obstacles and improved their lives through discipline, dedication and hard work were, at the very least, supportive of readers resistant to the gender-determined status of nineteenth-century American women. Her novels were read in amazing numbers; their intent was clear--to elevate women's estimation of themselves. The influence of her novels in creating a brighter vision for women to follow into the twentieth century cannot be denied:

Nineteenth century women, if they were to achieve freedom in what seemed to them a hostile world, needed direction, inspiration, appreciation, reassurance, a sense of self-importance and of group unity, a plan of action.

- . The Seneca Falls Convention (July 19, 1848) supplied this to a few women but uncounted hundreds and thousands more found their Declaration of Rights, their Statement of Intentions within the pages of the domestic novel (Papashvily xvii).

Since the "domestic novels" of the nineteenth century were concerned ultimately with how women perceived themselves and had at the least a subtle didactic intent to alter that perception, I am convinced that these novels will continue to be of sociological

interest as long as there are activists for women's rights, feminist literary critics and persons interested in the past, present and future place of women in a society which professes to meet the truly human needs of its citizens, both male and female.

II. The Opera of Mary Jane Holmes:

The initial and modest intention of this catalog was to list, with brief bibliographical descriptions, all the Mary Jane Holmes novels in public Brockport holdings. This inevitably led to the more challenging task of sorting through and sorting out the confusion of publishers and titles which characterizes the printing and reprinting of her works. Two questions regarding publishers were primary: "Which were Mrs. Holmes' official publishers, designated by her through contractual, recognized relationships?" "Which publishers were unofficial?" These deceptively simple questions engendered others, interrelated, entangled, sometimes exasperatingly resistant to clarification. Chief among them and consequent upon the confusion of publishers was the confusion of titles, creating a real impediment to compiling an accurate list of novels by Mrs. Holmes. However, in the interest of accuracy it was important to resolve this confusion of publishers and titles to achieve a clear understanding of how many distinct works of fiction Mrs. Holmes actually wrote.

A. Publishers:

Blanck includes the names of thirty distinct publishing houses in his discussion of Mary Jane Holmes. There are in fact thirty-seven publishers named, but in seven cases the same firm is referred to under two different names, as in "C.M. Saxton (New York)" and "C.M. Saxton, Barker & Co. (New York)." Of these thirty publishers, Blanck actually saw one or more volumes from seventeen of them; the other thirteen were merely mentioned in entries, as in

the entry for Bad Hugh (#8698): "On the basis of contemporary records other printings were issued by . . . Hurst . . ." (228). The publishers cited by Blanck are as follows:

Seen

1. American News Company Publishers' Agents (New York)
2. Appleton and Company (New York)
3. A.L. Burt (New York)
4. G.W. Carleton (New York)
5. P.F. Collier and Son (New York)
6. G.W. Dillingham (New York)
7. M.A. Donohue (Chicago)
8. Federal Book Company (New York)
9. Grosset and Dunlap (New York)
10. Hobart Publishing Company (Chicago)
11. J.B. Lippincott Company (Philadelphia)
12. S. Low and Company (London)
13. S. Low, Son and Company (London)
14. F.M. Lupton (New York)
15. Mershon Company (New York)
16. Miller, Orton and Company (New York)
17. Miller, Orton and Mulligan (Auburn, N.Y.)
18. Royal Publishing Company (Philadelphia)
19. C.M. Saxton (New York)
20. C.M. Saxton, Barker and Company (New York)
21. Street and Smith Corporation Publishers (New York)
22. Street and Smith Publishers (New York)

Mentioned-Not Seen

1. Belford and Company (Chicago)
2. Blackwood (London)
3. H.T. Coates (No location given)
4. W.B. Conkey (Chicago)
5. Democrat and Chronicle Print (Rochester, N.Y.)
6. R.F. Fenno (No location given)
7. Hurst and Company (New York)
8. Log Cabin Press (No location given)
9. Milner (London)
10. Milner and Sowerby (Halifax and London)
11. Nicholson (London)
12. Nicholson, Simpkin Marshall (Wakefield and London)
13. Ogilvie (No location given)
14. Prudential Book Company (New York)
15. Putnam (New York)

Mrs. Holmes' publishers can be divided into four categories: official publishers, whose books were seen by Blanck; unofficial publishers whose books were seen by Blanck; unofficial publishers whose books were not seen by Blanck, but are seen in the Brockport collections; "ghosts"--unofficial publishers reported, but whose books were not seen by Blanck and are not in Brockport.

Official publishers were those publishing houses with which Mrs. Holmes had a known and documented business relationship. Blanck lists D. Appleton and Company of New York City as the publisher of her first two novels, Tempest and Sunshine (#8649) and The English Orphans (#8650) in 1854 and 1855 respectively. After

that, three novels were published by Miller, Orton and Mulligan of Auburn, New York, later known as Miller, Orton and Company of New York City: The Homestead On The Hillside, And Other Tales (#8651) (1856), Lena Rivers (#8652) (1856) and Meadow Brook (#8653) (1857).

Papashvily acknowledges Street and Smith as the publishers of the "story paper," the New York Weekly, in which Marian Grey (#8656) appeared serially in 1859: "Her first story for them, Marian Grey, is often credited with saving Street and Smith from bankruptcy" (145-46). Carol Urness mentions some details of the Holmes-Street and Smith contract: "Street and Smith paid her between \$4,000 and \$6,000 for each of her stories and she retained the right to sell them for book publication" (208). Apparently Street and Smith became book publishers around the turn of the century. Blanck lists four titles as published by Street and Smith: Lucy Harding. A Romance of Russia (#8701), (ca.1906), Paul Ralston's First Love; or, the Percys of Virginia (#8706), (ca.1906), Where Love's Shadows Lie Deep (#8707), (ca.1906) and At Mather House (#8714), (ca.1928). One title, Georgie's Secret. A Sequel to The Leighton Homestead (#8713), (ca.1915) is listed by Blanck as published by "Street and Smith Corporation Publishers" (2309). Only Lucy Harding and Georgie's Secret were seen by Blanck; the other three in this Street and Smith group are reported by him from "contemporary records," and may be "bibliographic ghosts"--rumored but never seen. Not one of these Street and Smith publications mentioned by Blanck are in the Brockport collections, but a paperback copy of Mildred; Or, The Child Of Adoption (#8667), an issue of Street and Smith's "Eagle Series" mentioned by Blanck in his entry for Lucy Harding. A

Romance Of Russia, is found in the Seymour Library.

The predominant author-publisher relationship in the long and successful writing career of Mary Jane Holmes was with G.W. Carleton, later known as G.W. Dillingham: "G.W. Carleton published her novels for over twenty years; his successor, G.W. Dillingham, continued to issue her work until the last novel in 1905" (Urness 208). G.W. Carleton published Holmes novels from 1863 to 1887 and, under the name Dillingham, for an additional 18 years. This 42 year publishing relationship is reflected by both Blanck, who lists 32 titles published by Carleton/Dillingham; and by this catalog which lists a total of 113 Carleton/Dillingham volumes representing 41 different titles of a total of 386.

More problematically, Blanck mentions C.M. Saxton of New York City as the publisher, in 1859, of the dual volume, Dora Deane, Or The East India Uncle; And Maggie Miller, Or Old Hagar's Secret (#8654). Blanck also lists C. M. Saxton, Barker and Co. (New York) as publisher, in 1860, of Cousin Maude and Rosamond (#8655). However, no information was found in any source about a business relationship between C.M. Saxton and Mrs. Holmes, and no Saxton edition was discovered in Brockport. In addition to these five publishers, Blanck lists ten others whose volumes he examined for his catalog. Of those ten, four--Lippincott (Philadelphia), Hobart (Chicago), The American News Company Publishers' Agents (New York) and Royal Publishing Company (Philadelphia)--are not represented in any Brockport collection. However, the Brockport collections do contain editions by some publishers not mentioned by Blanck: Homewood Publishing Company (Chicago) and the Rose-Belford

Publishing Company (Toronto) at the Drake Library; Milner and Company (London), New York Book Company (New York), Scholarly Press (Detroit) and J.H. Sears (New York) at Seymour.

The only foreign publisher seen by Blanck was S. Low, Son & Co. of London, England. The first novel for which Blanck lists Low as publisher is The Cameron Pride; Or, Purified By Suffering (#8659), in 1867. Low's last publication of a Holmes novel was Gretchen (#8676) in 1887, completing a total of seventeen novels issued by this British publishing house over a period of twenty years. Although in the course of this research no documentation was found to support the theory, it appears that during the two decades of publishing Holmes novels, S. Low, Son & Co. (sometimes "S. Low & Co.") had a business relationship with Carleton/Dillingham. In every one of the seventeen entries identifying this British firm as a Holmes publisher, Blanck has listed S. Low, Son & Co. as the second line of publication data on the title page directly below the Carleton (1867-1884) or Dillingham (1887) information. It is intriguing to note that Blanck entry #8676--Gretchen. A Novel (1887)--is the FIRST entry which lists "G.W. Dillingham, Publisher, Successor To G.W. Carleton & Co." and simultaneously the LAST entry for "S. Low, Son & Co." Could it be that Mr. Dillingham and Mr. Low were like tempest and sunshine, darkness and daylight, unable to maintain the harmonious association which had obviously existed between Mr. Carleton and Mr. Low for twenty years? It is fascinating to speculate, but at any rate, the year 1887 and the publication of Gretchen marked the end of Mrs. Holmes' connection with S. Low of London.

In the Brockport collections as in the Blanck entries, S. Low, Son & Co. was found exclusively in association with an American publisher and, in the five examples discovered, that publisher was always G.W. Carleton, not a single Dillingham/Low edition being located. Two copies of The Cameron Pride; Or, Purified By Suffering (#8659) (one each at Drake and Seymour) and one each of Bessie's Fortune (#8675) (Seymour), Daisy Thornton and Jessie Graham (#8668) (Drake) and Madeline (#8672) (Seymour) were located. In each instance, the title page listed, "New York. G.W. Carleton" on the first line and, "London. S. Low, Son & Co." directly below. Thus, tangible evidence exists in Brockport that Mary Jane Holmes was indeed a writer of international reputation, her 20 year association with this London publisher a testimony to her popularity on that side of the Atlantic. Her international reputation is further substantiated by Blanck's mention--among the publishers "not seen"--of four other foreign publishers: Blackwood (London), Milner and Sowerby (Halifax [not identified as Canadian or British] and London), Nicholson (London) and Nicholson, Simpkin Marshall (Wakefield and London).

B. Bindings:

It is not surprising that this large number of publishers would result in a wide variety of bindings in which the Holmes novels were issued. As examination of the 386 volumes in the Brockport collections progressed, from what initially appeared to be a bibliographic hodgepodge there began to emerge distinctive binding styles for each publishing house.

Regarding these styles, it is tempting to refer to Hurst and

Company's as "Hurst's 57 Varieties" since this publishing house was unique in its diversity of binding styles. Grosset and Dunlap, on the other hand, seems to have subscribed to the "Henry Ford School of Assembly Line Production," their publications of Mrs. Holmes' novels being the most uniform in binding style. Sometimes Grosset and Dunlap used the identical lithograph on the cover of different novels. For example, the same demure young woman represents both Marian Grey and Lena Rivers on two separate Grosset and Dunlap publications, and the identical winsome girl gracing the cover of The English Orphans, apparently goes on to face the trials of Daylight And Darkness if we assume that her face adorning this novel's cover represents her presence on the pages within.

Section III of this Introduction will discuss specifically and in some detail interesting facts about bindings, as well as publishers, dates and titles found in the Brockport collections. However, some general statements can be made here about book binding practices in America during the latter half of the nineteenth century.

"Toward the end of the nineteenth century the custom of issuing a book in several colors tended to disappear" (Blanck 1:xxxii). In his Bibliography Blanck lists 15 Holmes first editions which he saw issued in two colors and one issued in three colors. His statement that this practice was phased out toward the end of the nineteenth century is corroborated by the fact that his last entry for a book issued in two colors is Red Bird. A Brown Cottage Story (#8671), published by Carleton in 1880. Bindings in the Brockport collections support his findings. The binding colors described by

Blanck for first editions published in the latter half of the nineteenth century reflect a pattern discerned while compiling this catalog; that earlier bindings (1850-75) tended to be subdued in color, muted, even dull, creating an overall impression which was tasteful and dignified. Bindings from approximately 1875 until the turn of the century and beyond tended to be vibrant in color, more elaborately and brightly ornamented, but on the whole, "cheaper" in appearance. It may be a subjective evaluation, but an 1856, A.L. Burt Lena Rivers (#8652[.2]) bound in dark maroon cloth, with a plain cover and gold stamping on the spine leads one to expect a more serious content within than does a circa 1900, Grosset and Dunlap Lena Rivers (#8652[.E]) bound in vibrant red, with a large, colored lithograph of a chic woman on the cover and the lithograph border and spine embellished with bright white leaves and vines. From 1854 until 1880 first edition bindings were purple, gray, slate, tan, brown, bluish-slate, rusty-black and terra-cotta, with one green binding making an appearance toward the end of that period, in 1872. From 1872 until circa 1900, brown and green were the most popular binding colors, with mauve occasionally used (Blanck 4:219-30). This shift from a somber "rusty-black" to a "mauve," demonstrates a gradual brightening of binding colors.

Two interesting observations were made about Blanck's descriptions of the bindings for volumes issued over a span of more than 50 years. The first is that, of the 32 first editions recorded, from the entry for Rose Mather And Annie Graham or, Women in War (#8685, circa 1896), to the final entry, At Mather House (#8714, circa 1928), Blanck notes the binding color for only six of

them. Especially disappointing was the absence of binding color for the first three novels issued by Grosset and Dunlap, the most "colorful" of the publishers represented in the Brockport collections. Had this information been given, it might well have confirmed the impression that later nineteenth-century bindings were brighter, more colorful and more ornately decorated than their mid-century predecessors. Blanck's second observation about bindings does support that impression: the entries for Rosamond or, The Youthful Error (#8703, circa 1905) and The Leighton Homestead (#8710, circa 1912) note, for the first time, "Color print pasted to front cover" (229,30). This notation supports the assumption that, from the mid-nineteenth century into the early twentieth century, book bindings, at least for the this type of women's fiction, evolved from the staid to the sentimental, with delicate pastel lithographs of coy ingenues gradually replacing unadorned covers of stout, dark cloth.

In general then, the statement may be made that as Europe and America moved out of the Victorian Age and into "modern" times with its lessening formality and prudery, the correct respectability of drab grey or purple bindings with plain covers and monochromatic stampings on the spine gave way to powder blue and bright red cloth, multicolor stamping on cover and spine and frequently, front covers embellished with water-colored lithographs. Modern twentieth-century marketing seems to have been in its incipient stages as publishers apparently began to promote the "package" as well as the plot, and colorful bindings bespoke the promise of colorful tales within.

C. Dating:

Dating volumes published during this period turned out to be more difficult than expected, undated reprints presenting the major obstacle to precise dating. Even turning to the usually reliable Bibliography of American Literature sometimes resulted in frustration, rather than information. Blanck states, in his introduction to the Mary Jane Holmes list, "During the period 1899-1912 Mrs. Holmes' earlier books enjoyed a renewed popularity and were reissued by several publishers" (4:219). He then goes on to date the whole spate of reprints, "<n.d. ca. 1912>." However, the fact that Blanck was not able to date precisely and with certainly every reprint he examined brought to light a previously unknown publishers' practice which may explain why some publications were not dated. General statements about this practice suggest why nineteen of Blanck's entries bear the previously cited notation, "<n.d. ca. 1912>" (#8710) or other estimated dates.

The question arises, "Which publishers' issues could not be dated and why?" First it is necessary to look at the publishers whose first editions of Mary Jane Holmes' novels WERE dated--the "official" publishers already discussed--Appleton; Miller, Orton and Mulligan; Carleton/Dillingham. In addition to these three, Blanck was able to date editions by: American News Company Publishers' Agents (New York), Hobart (Chicago), Lippincott (Philadelphia), Lupton (New York) and Saxton (New York). Although these five were unofficial publishers of Holmes novels, they always printed the date of publication on the title page of each edition issued, making dating of these editions as simple and precise as those of the

official publishers.

There were, however, seven publishers for which Blanck was not able to record a single definite publication date. Neither publication dates nor copyright dates were printed on the appropriate pages in editions issued by the following: Burt (New York), Donohue (Chicago), Federal Book Company (New York), Grosset and Dunlap (New York), Mershon (New York) and Royal Publishing Company (Philadelphia). Were these publishing houses, by omitting any copyright information thereby ignoring the entire issue of copyright and the exclusive privilege it granted to a single publisher? Were they by omitting any publication date from their own copies thereby obscuring the question of how quickly upon the appearance of an original and copyrighted edition their own version of that novel was issued? Were these publishing houses in fact pirating Mary Jane Holmes' novels from her authorized publishers and printing them in violation of copyright? It seems very probable they were: "Prior to the establishment of international copyright agreements at the end of the nineteenth century, firms in the United States and England issued unauthorized editions of each other's publications" (Blanck 1:xxxii).

Since one of the alleged pirating firms, Grosset and Dunlap, is still extant and flourishing, I wrote to their editorial offices requesting precise publication dates for Grosset and Dunlap editions of Mary Jane Holmes novels. Since Blanck lists three titles issued by this publishing house, and 62 Grosset and Dunlap volumes, comprised of 19 separate Holmes titles, are in the Brockport collections, it seemed that a query to this publisher might yield

some useful information. It did--not dates, but information which seems to corroborate the theory that Grosset and Dunlap, among others, did pirate Mary Jane Holmes novels with no regard for copyright violations:

I found The Leighton Homestead, Lena Rivers and Meadow Brook, and, as you said, no copyright date is given. . . . It's hard to believe that Grosset and Dunlap neglected to register the books for copyright, but I suppose it is possible.

My file of copyright certificates begins with the year 1910, so I looked there but could not find any titles by Mary Jane Holmes. I also looked through another file of out-of-print titles and found nothing.

These quotations are from a charming letter of July 10, 1987 from Ms. Louise Bates of Copyrights/Permissions at Grosset and Dunlap in New York City. Although Blanck states that, "Copyright data for the period prior to the establishment of the Copyright Office is deficient" (1:xxxii), in the light of known pirating practices by many publishers, it is amusing to read Ms. Bates' incredulous statement, "It's hard to believe that Grosset and Dunlap neglected to register the books for copyright. . . ." One suspects intention rather than neglect. However, despite the absence of reliable records, the estimates Blanck offers for his three Grosset and Dunlap entries--1904, 1905, 1912--have a high probability of being

very close to the actual publication dates. Since it is known that Grosset and Dunlap was not in business before 1898, it is highly likely that the fledgling firm would capitalize on the popularity of the prolific Mrs. Holmes to establish for itself, in those early years of the twentieth century, the financial security that came with the publication of her novels.

Further confirmation of these dates estimated for Grosset and Dunlap is offered by the fact that three other unofficial publishing firms--Donohue, Hurst, Street and Smith--were issuing editions of Aikenside (#8708), Bad Hugh (#8698) and Rosamond (#8704) at the same time, circa 1904-12, that Grosset and Dunlop issued these titles.

In estimating dates Blanck often relied on "contemporary records," reporting, " . . . several printings, by various publishers, of this title. . . ." Certainly, the simultaneous appearance of several unauthorized reprints increases the possibility that some evidence of publication date will surface for one of them which will then serve to date all of them. Blanck also acknowledges, " . . . copy inscribed by an early owner Sept. 25, 1904" (for Grosset and Dunlap's Bad Hugh), i.e. a personal inscription as a legitimate method of estimating the date of publication. Such an inscription at least fixes that date as terminus ad quem, although admittedly it does not indicate exactly when, prior to the inscription, the book was published.

Binding styles, too, can give clues to publication dates. As was noted in the discussion of bindings, there was a trend, as the nineteenth century progressed toward the twentieth, for binding styles to evolve from the subdued and dignified to the vibrant, even

gaudy. Familiarity with the binding styles used on the Mary Jane Holmes novels makes it possible to distinguish a sedate early publication (1855-80) from its sprightly turn-of-the-century counterpart. When a date is established by a secondary method--a copyright date on the cover lithograph, for example--for a novel bound in a familiar style, then an accurate estimate can be made for other novels bound in the same style. Such "group dating" is not precise, but can locate publications within a relatively limited time period--10 to 25 years--with a high degree of accuracy.

There is a temptation to accept dated catalogs or publishers' advertisements sometimes found in the back of a novel as a reliable method of dating the titles listed therein. However, Blanck cautions, "Dated catalogs and advertisements may indicate the time of binding but not the time of the printing of the book; catalogs are of small value" (1:xxxiv). Commenting on publishers' advertisements for forthcoming books, Blanck not only repeats his caution about relying on them for accurate dates of publication, but may, in the following quotation, be offering an explanation for "bibliographic ghosts," novels whose titles are encountered in records but for which the book itself is never found: "Publishers' advertisements can be untrustworthy; announcing forthcoming books which are never published, or even written" (1:xxxiv).

Finally, even the record of deposit for copyright may provide a misleading date for actual publication: "Books were sometimes printed and deposited for copyright long before publication" (Blanck 1:xxxiv).

Thus, in bibliography as in life, we see that necessity is the

mother of invention and secondary methods were "invented" for dating undated publications. It seems that by thoughtful application of one or a combination of these methods, an approximate date can be affixed to the undated novels seen by Blanck or recorded in this catalog. However, non-ethical publishing practices and the deliberate omission of copyright and publication dates render it virtually impossible to date precisely many novels published during the Holmes era of the mid-nineteenth through the early twentieth century.

D. Titles:

Directly consequent upon the pirating of Mary Jane Holmes' novels by so many unofficial publishers in America, in Canada and in England, is the previously mentioned confusion of titles. In an effort to resolve this confusion the following secondary sources were consulted: Blanck's Bibliography, National Cyclopedia of American Biography, "Chronological Bibliography" in Baym's Woman's Fiction, "Bibliography" in a 1910, New York Book Company (New York) edition of Dora Deane (#3+) at the Seymour Library and publishers' advertisements in an undated Daisy Thornton and Other Stories (#4+) by Dillingham (New York) and an undated Queenie Hetherton (#8673) by Milner and Company (London), both at the Drake Library. No two of these lists agreed. Of course this lack of agreement among publishers' advertisements and/or dust jackets should not be surprising to anyone familiar with bibliography and advertising. It would be a mistake to confuse the two. Each publishing house advertised only what it had issued and under the title of its issue, regardless of whether it was using the original title or an altered

one.

Although there are slight discrepancies in listings of the total number of novels Mary Jane Holmes wrote, 39 appears to be a reliable figure for that total. This agreement on 39 novels by Mrs. Holmes made it all the more intriguing when research discovered a total of 78 titles credited to her pen! This wide discrepancy, indeed twice as many titles as the number of novels attributed to her, is the direct result of what was done with her original titles.

Notations in many Blanck entries and research among the Brockport collections made it evident that titles were changed, no doubt for a variety of reasons and in a variety of ways. These title changes created the impression that Mrs. Holmes wrote many more than 39 novels. No documentation clarifies the rationale for the alterations made by several publishers. It is possible that the motives were some combination of legal and financial considerations.

Perhaps altering or completely changing a title would allow an unofficial publisher to avoid the legal charge of pirating a novel from the copyright holder. Perhaps it was thought that a new title would stimulate sales of a novel which had reached market saturation under its original title. This would be a valid proposal only if the new title captured the attention of potential readers who had not responded to the original. It is doubtful that any devoted Holmes reader would inadvertently purchase the same story a second time simply because the title had been changed. Perhaps a title was changed to evoke an emotional response in potential readers and Millie Dear was judged more appealing than the formal Mildred

(#8667), while Bad Hugh (#8698) was considered more engaging than Hugh Worthington (#8658).

Whatever the reasons for the changes, the proliferation of titles created confusion which required careful study to determine which titles represented original novels and which merely renamed previously recognized stories. Even Blanck, while acknowledging Mary Jane Holmes as author of 39 novels, in 66 entries lists 76 titles. The designation "novel" itself created problems in identifying the complete opera of Mrs. Holmes because every title Blanck listed did not signify a novel--a long, fictional prose narrative with a complex plot. Some of Mrs. Holmes' "titles" could be correctly designated only as novellas, while others were not even of novella length but were clearly "short stories." One Blanck entry, ("Men, Don't Be Selfish"[#8677]) was a tract and another, ("The Boy: A Story of Easter"[#8679]) was "an Easter souvenir" distributed by St. Luke's Church in Brockport, New York" (Blanck 4:225). The justification for listing these works in his Bibliography as well as other publications known by Blanck to be reprints, is that when a Holmes work was initially issued by a publisher, the book--the physical entity of paper and ink--was a first edition of that text and therefore eligible for inclusion in the Bibliography. In this way, the same story could be listed two or three times under different titles. Thus, Blanck lists many more titles than the actual number of stories Mrs. Holmes wrote.

Hugh Worthington (#8658), is just one example of the way in which titles were altered. At least 18 original titles were modified in the course of their publication history. The following

discussion will cite chronologically the titles which were altered, the date of original issue and the date(s) of issue for the renamed versions.

The Homestead On The Hillside, And Other Tales (#8651) added four titles to the Holmes canon when the, "Other Tales" were published independently as: The Gable-Roofed House at Snowden (#8689) (Lupton, 1901), Ada Harcourt (#8690) (Lupton, 1901), The Old Red House among the Mountains (#8691) (Lupton, 1901) and Rice Corner (#8692) (Lupton, 1901).

Dora Deane, Or The East India Uncle; And Maggie Miller, Or Old Hagar's Secret (#8654). (Saxton, 1859) has the most complex and interesting title history of all the novels, going into a third generation as a retitled reprint. Originally published as a two-novel volume under the title just noted, the novels were later split up and republished separately, one as Maggie Miller. The Story of Old Hagar's Secret (Burt, 1906), recorded by Blanck as entry #8705. Six years later, Royal Publishing Company reversed the order of the title and subtitle of this second generation reprint and issued it as a third generation reprint entitled, Old Hagar's Secret; or Maggie Miller (#8712) (Royal, 1912). Although the "Dora Deane" half of this separated dual volume is nowhere acknowledged by Blanck, three copies of Dora Deane Or The East India Uncle (#3+) (Burt, 1904 and others) and four copies of Dora Deane (#3+) (Hurst, 1908; Grosset and Dunlap, 1903) were found in Brockport--ample evidence that BOTH novels of the original dual volume were later published separately.

Cousin Maude And Rosamond (#8655) (Saxton, 1860) is another

dual volume which was later split up and published under three variations of the original title: Cousin Maude or the Milkman's Heiress (#8695) (Federal Book Company, ca. 1903), Rosamond or, the Youthful Error (#8703) (Federal Book Company, ca. 1905), and Rosamond (#8704) (Grosset and Dunlap, ca. 1905).

Under his entry for Darkness And Daylight (#8657) Blanck mentions two listings for this novel reissued as Nina; or, Darkness and Daylight, one by Nicholson in 1883 and the other by Putnam in 1887. Neither volume was seen by Blanck; the listings were found in Publishers' Circular and Booksellers' Record of December, 1883 and January, 1887 (4:221).

Hugh Worthington (#8658) was later issued as Bad Hugh (#8698) which was, "A revision (by an unknown editor) of Hugh Worthington, 1865" (Blanck, 228) and as Cousin Hugh (#8699), a similar revision.

The Cameron Pride; Or, Purified By Suffering (#8659) was reissued under the revised, less moralistic title of Family Pride (#8709), perhaps to appeal to an audience grown more sophisticated since the novel's original publication 45 years earlier.

Rose Mather: A Tale Of The War (#8660) later appeared as Rose Mather and Annie Graham or, Women in War (#8685). A second reprint, At Mather House (#8714), is the most contemporary of all the Holmes reprints--reissued in 1928, 60 years after its initial publication.

Edna Browning; Or, The Leighton Homestead (#8664), is another Holmes tale which evolved into a second generation reprint. Appearing first as the retitled The Leighton Homestead (#8710), this same novel was advertised by Street and Smith, circa 1915, as Georgie's Secret. A Sequel to The Leighton Homestead, thereby making

Georgie's Secret a second-generation reprint of the original novel, Edna Browning; Or, The Leighton Homestead. Blanck identifies Georgie's Secret as, "A truncated version by an unknown editor of Edna Browning" (4:230).

West Lawn And The Rector of St. Mark's (#8665) was reprinted twice, once as Rector of St. Mark's (#8702) and again as Dora Freeman; or, West Lawn (Nicholson, 1884). This novel's original title also provides an example of how errors were made in determining correct titles and precise numbers for the Mary Jane Holmes canon. Blanck (#8665) and the National Cyclopedia of American Biography (421) correctly list this publication as a two-novel volume: West Lawn And The Rector of St. Mark's. The publisher's "Bibliography" in a 1910 New York Book Company edition of Dora Deane lists this novel as: West Lawn: or, The Rector of St. Mark's, giving the impression that "The Rector of St. Mark's" is merely a subtitle of "West Lawn" in a single-novel edition. Thus, the substitution of "or" for "and" could result in the addition of one story to the Holmes canon rather than the accurate number, two.

In the entry for Edith Lyle (#8666) Blanck mentions that, "During the period 1904-12 several publishers issued an unlocated publication under the title Edith Lyle's Secret. This is presumed to be a version of Edith Lyle, A Novel" (4:223).

Although Blanck does not mention a reprint of Mildred. A Novel (#8667), an undated Milner and Company (London) edition of Queenie Hetherton in the Drake Library contains a publisher's advertisement for Milly Dear. A comparison of the plot summary in the advertisement with the novel Mildred confirms the suspicion that the

English Milly Dear is indeed an affectionately retitled reprint of Mildred.

Blanck lists one reprint of the dual volume, Daisy Thornton And Jessie Graham (#8668), retitled Miss McDonald (#8711). However, a copy of a one-novel volume, Jessie Graham; or, Love and Pride (#5+), was located in the Seymour Library. The dust jacket on an undated Daisy Thornton and Other Stories (#4+) at the Drake Library lists Jessie Graham and her erstwhile companion, Daisy Thornton, as two discrete novels. This is another example of how a dual volume was split, renamed and reprinted as two separate novels.

Chateau D'Or. Norah And Kitty Craig (#8670) is listed by Blanck under just this title, but it in fact represents three individual stories. The previously mentioned Dillingham dust jacket located in the Drake collection lists Chateau D'Or as distinct from Kittie (sic) Craig, but does not list Norah at all. Chateau D'Or is also listed in the Dora Deane "Bibliography," but neither Kitty Craig nor Norah appears in that listing. It is apparent that the original three-novel volume was subsequently split up and at least Chateau D'Or and Kitty Craig survived to be issued separately.

Red-Bird. A Brown Cottage Story (#8671) became a Christmas tale in its renamed reprint, Red-Bird's Christmas Story (#8680).

Madeline. A Novel (#8708) was reprinted as Aikenside, by Grosset and Dunlap, circa 1912, followed by, " . . . several printings, by various publishers, of this title" (Blanck). This must have been an especially popular Holmes tale. In addition to Grosset and Dunlap, Madeline was reprinted as Aikenside by: Burt (New York), Donohue (Chicago), Hurst (New York), New York Book

Company (New York) and Street and Smith (New York).

Mrs. Hallam's Companion, And The Spring Farm, And Other Tales (#8684) is unique among the reprints in that the lead story, "Mrs. Hallam's Companion" appeared in Lippincott's Monthly Magazine in 1894, four years before the omnibus volume was published by Dillingham. The Dillingham edition contained not only Mrs. Hallam's Companion, and The Spring Farm, but The Hepburn Line and Mildred's Ambition as well--the "Other Tales" of the title. Of these last two stories, The Hepburn Line is listed by Blanck under "Unlocated Titles" with the suggestion, "Possibly reprinted from Mrs. Hallam's Companion" (4:230).

Paul Ralston (#8686) was reprinted by Street and Smith, circa 1906, under the romanticized title, Paul Ralston's First Love. A second reprint by Street and Smith at about the same time saw the title undergo a complete metamorphosis to become the enchanting, Where Love's Shadows Lie Deep.

It is evident that the retitling of Mrs. Holmes' novels created confusion over how many stories she actually wrote. There was one situation, however, when retitling and reprinting helped to clarify the issue; that was when a multi-novel volume was split up and each novel was published under a separate title. For example, the title does not make it clear whether Cousin Maude And Rosamond (#8655) is a single story about two women or two distinct stories about two different women. When they are retitled and reprinted as Cousin Maude or the Milkman's Heiress (#8695) and Rosamond or, The Youthful Error (#8703, 8704), it becomes evident that these are two separate stories. When the conjunction "and" was used with personal names in

a title, confusion arose: Daisy Thornton And Jessie Graham, Rose Mather And Annie Graham--are these titles éach single tales about two women or two distinct stories, each named for the heroine of the plot? In each case later reprints made it clear that these were all separate novels, each one titled with a woman's name.

Although these many changes were made in the titles of her novels, the name Mary Jane Holmes remained constant and familiar to millions of her devoted readers for more than 50 years.

III. Brockport Collections:

Three hundred and eighty-six volumes of Mary Jane Holmes' novels are housed in the four public collections in Brockport. No two collections are exactly alike. A survey of the four collections yields some fascinating information and suggests avenues for further bibliographic research. There is also a marked variation in the relative size of the four collections from the largest, Drake Library with one hundred and thirty volumes, to the Morgan-Manning House with the relatively small number of thirty-five volumes. The Seymour Library with one hundred and seventeen and the Brockport Museum with one hundred and three are also significant collections of Mrs. Holmes' novels. Almost ten percent--37 of the 386 Holmes volumes in Brockport--are first editions, as identified by Blanck, and represent 18 different titles. The Brockport Museum collection, with 19 first editions, far surpasses the other collections. The Seymour and Drake libraries have seven each and the Morgan-Manning House owns just four first editions. These 37 Brockport first editions may be considered in several interesting ways. Regrettably, not a single Appleton edition of either of Mrs. Holmes' first two novels was found in any of the Brockport collections. The earliest first edition in Brockport is an 1856 printing of Lena Rivers (#8652), by Miller, Orton and Mulligan of Auburn, New York and is located in the Brockport Museum collection. The next oldest volume in Brockport is an 1868 Carleton edition of Rose Mather (#8660), also at the Brockport Museum.

Thirty-six of these 37 Brockport first editions were published, not surprisingly, by Carleton/Dillingham, Mrs. Holmes' official

publisher for 42 years. These Carleton/Dillingham first editions span a period of 29 years, from an 1875 Edna Browning; Or, The Leighton Homestead (#8652) at Drake, to three 1904 Rena's Experiment (#8696), one each at the Brockport Museum, Drake and Seymour. Carleton/Dillingham first editions in Brockport lack 13 years of representing their 42 year relationship with Mrs. Holmes, which began in 1863 with Marian Grey; Or, The Heiress of Redstone Hall (#8656). The Brockport Edna Browning (#8652) was published by Carleton/Dillingham 12 years later. The Abandoned Farm And Connie's Mistake (#8700) was published in 1905. The Brockport collections fall one year short of that date, with three 1904 copies of Rena's Experiment (#8696).

Together, the publishers represented by Brockport first editions embody 48 years of Holmes publication history--1856 to 1904. Almost three times as many first editions--27--have survived from the second half of that period (1880-1905) than from the first half (1856-1880). Only ten first editions from that earlier period are collected in Brockport.

Among first editions from the later period, one title is predominant in Brockport: Marguerite (#8678.1), published by Dillingham in 1890. Seven first editions of Marguerite are found in Brockport, three at the Brockport Museum, two at Seymour and one each at Drake and the Morgan-Manning House. Marguerite was published within the last 15 years of Mrs. Holmes' writing career, rendering the volumes less subject to the ravages of time, temperature, use, abuse, dampness and indifference than novels published years earlier. The expeditious reissue of Marguerite by

Dillingham in 1891² indicates that this novel was very popular and surely sold many thousands of copies. The law of averages makes it reasonable to assume that the greater the number of copies put into circulation, the greater the number which are likely to survive to be gathered into public collections.

The four Brockport collections present a wide variety of titles, publishers, bindings and dates. However, some general statements can be made about them. Although these statements may be somewhat repetitious of material treated in the discussions of Mrs. Holmes' total published production, they are strictly limited to observations about the Brockport collections.

There are 56 binding styles among the four collections. All the collections contain volumes bound in the most common styles; one with plain covers, sometimes with a simple border blindstamped on the front cover and one color stamped on the spine. This binding came in six different colors and was used by seven publishers. Another popular binding came in eight colors, bore a large, rectangular, colored lithograph on the front cover with one color stamped on the spine. Five publishers used this style, but so frequently did one particular publisher use it that it became recognized as the "Grosset and Dunlap style." Dillingham also used this binding, although usually with a small oval lithograph on the front cover, sometimes colored but more often black and white. Twenty different bindings use a lithograph on the front cover, with variations in binding color, size and color of the lithograph and number of colors stamped on the spine. All collections contain examples of some version or versions of this binding. Although only

one publisher, Grösset and Dunlap, used a cover with a vase of flowers at the right and left bottom edge of a lithograph, every collection has examples of this binding because Grosset and Dunlap reprints are so preponderant among the volumes in Brockport. Interestingly, this binding was found only in blue although other Grosset and Dunlap bindings were found in a variety of colors.

Not every Brockport collection contains an example of every binding style. There is simply too wide a variety of binding styles among the 18 publishers represented in Brockport for this to be true. In many cases, there is only one example of a particular binding in Brockport. Therefore, while it is true that all collections exemplify the common styles of Carleton/Dillingham and Grosset and Dunlap, it is equally true that not all collections exemplify every binding style found in Brockport.

The same statement can be made about publishers. Some of the 18 publishers are represented in large numbers: Carleton/Dillingham with 113 volumes, Grosset and Dunlap with 74, Hurst with 54 and Burt with 35. Some are represented in small numbers: Donohue with 21 volumes, Conkey with four and nine other publishers with one each. Predictably, every collection contains Carleton/Dillingham, Grosset and Dunlap, Hurst and Donohue volumes. Every collection except the Morgan-Manning House has both Burt and Conkey editions. The Federal Book Company, with five volumes in Brockport, is not represented at all in the Morgan-Manning collection.

The most difficult challenge in dating Brockport volumes was dating reprints by unofficial publishers who, for reasons previously mentioned, did not date their issues. However, dating volumes in

Brockport was accomplished with a measure of accuracy by a variety of methods. The majority of dates in this catalog are based on Blanck's estimates, often supported by binding style, particularly for the reprints published between 1899 and 1912 when, " . . . Mrs. Holmes' earlier books enjoyed a renewed popularity and were reissued by several publishers. Many of these are truncated versions, published under revised titles, and are presented in this list in their chronological position" (4:219). Volumes bearing precise dates found among the distinctive binding styles made it possible to estimate the year of publication for undated volumes bound in the same style. The second most frequently utilized date source was the publication data printed in many volumes. Finally, 69 novels were dated by handwritten inscriptions on the flyleaf.

None of the Brockport collections contains even one copy of every title listed by Blanck. In fact, he lists six titles which were not found in Brockport at all. Despite the absence of these six titles, there is no lack in number and variety of Holmes titles in Brockport. The Brockport Museum is preeminent with 54 different titles. Not only does no other collection exceed this number of individual titles (Drake has 48, Seymour 44 and the Morgan-Manning House 31), no other collection contains a title which is not also represented in the Museum. The variety of titles possible in even a small collection is demonstrated at the Morgan-Manning House where there are 35 volumes which represent 31 different titles.

Two questions suggested themselves during the course of this research: "Which titles appear most frequently in the aggregate Brockport collections?" and "Why were so many Grosset and Dunlap

volumes found in Brockport when Black lists them as having published only three Holmes novels, Bad Hugh (#8698), Rosamond (#8704) and Aikenside (#8708)?"

The answer to the first question was a surprise: the three titles for which the greatest total number of copies were found in Brockport are all early Holmes novels. Number one, The English Orphans (#8650) with 23 copies and at least one in every collection, was published by Appleton in 1855. Number two, Marion Grey; Or, The Heiress of Redstone Hall (#8656) with 21 copies and at least two in every collection, was published by Carleton in 1863 and number three, Tempest and Sunshine; Or, Life In Kentucky (#8649), with 20 copies and at least two in every collection, was the first Holmes novel published by Appleton in 1854. All the copies of these three novels are reprints by the predictable "reprint publishers"--Burt, Donohue, Grosset and Dunlap, Hurst and Lupton. The durable popularity of these early novels is remarkable. They were reprinted well into the twentieth century, and survive in the Brockport collections in impressive numbers.

The answer to the second question may be that Grosset and Dunlap appears to have been the reprint king among those unofficial publishers who issued Mrs. Holmes' novels. In Brockport, Grosset and Dunlap is represented by 19 distinct titles and a total of 74 volumes. Every collection has at least 11 Grosset and Dunlap editions. That minimum number is at the Morgan-Manning House, 11 out of their total collection of 35 volumes. The fact that this publishing house, established in 1898 "cashed in" on the popularity of this famous writer is attested to by the preponderance of Grosset

and Dunlap reprints in the Brockport collections. It is also quite possible that Grosset and Dunlap produced matched sets of the complete works of Mary Jane Holmes in uniform bindings. While no such complete set exists in any of the Brockport collections, the presence of so many Grosset and Dunlap reprints in identical red or blue bindings strongly suggests the possibility of matched sets, portions of which found their way from private owners into the public collections. Variations in binding color, however, did not always indicate separate reprints, as Gaskell cautions, "Variant binding cases of the machine-press period may suggest re-issue . . . , but they cannot normally prove it" (316).

The disparity between the number of Grosset and Dunlap listings found in Blanck and in this catalog is one of several differences between the two lists. Blanck examined first editions by three publishers not found in Brockport: American News Company Publishers' Agents (New York), D. Appleton (New York) and C. M. Saxton (New York). Blanck examined reprints by three publishers not found in Brockport: Hobart (Chicago), Lipincott (Philadelphia) and Royal Publishing Company (Philadelphia). There are seven publishers listed in this Brockport catalog who were not seen by Blanck: Homewood (Chicago), Hurst (New York), Linden (New York), New York Book Company (New York), Rose-Belford (Toronto), Scholarly Press (Detroit) and Sears (New York).

The six titles previously mentioned as listed by Blanck but not found in Brockport are: Red-Bird. A Brown Cottage Story (#8671), Lucy Harding. A Romance Of Russia (#8701), Paul Ralston's First Love (#8706), Where Love's Shadows Lie Deep (#8707), Georgie's

Secret. A Sequel to The Leighton Homestead (#8713) and At Mather House (#8714).

As if to compensate for these six missing titles, there are several titles found in Brockport which were listed but not seen by Blanck. In some cases, there are titles in Brockport not even mentioned by Blanck, suggesting that he was unaware of their existence.

Blanck lists The Gable-Roofed House at Snowden (#8689) with no publisher identified and designated as, "Not seen." He does comment in the entry for this novel, " . . . issued ca. 1902 by Hurst & Company, New York . . ." (4:227). There is a green, paperback Hurst edition of The Gable-Roofed House at Snowden in the Brockport Museum collection.

Blanck makes the following comment under the heading "UNLOCATED TITLES: The following books are unlocated and are here entered on the basis of entries in The United States Catalog . . . 1902, and The United States Catalog . . . 1928" (4:230). There follows a listing for The Hepburn Line, published by Lippincott of Philadelphia. This 104 page novella was found in a Dillingham edition of Mrs. Hallam's Companion And Other Tales (#8684), donated to this research project by Professor William Heyen and now a part of the Holmes collection at the Drake Library. The omnibus volume bears the handwritten inscription, "December 25, 1916" and, in addition to the novella of the title and The Hepburn Line, contains two other novellas, The Spring Farm and Mildred's Ambition.

Under the entry for Bad Hugh (#8698) published by Grosset and Dunlap, Blanck mentions, "On the basis of contemporary records other

printings were issued by . . . Hurst . . ." (4:228). Two Hurst editions of Bad Hugh were found in Brockport, one at the Morgan-Manning House (#8698.3) and one at the Brockport Museum (#8698.4).

Blanck notes under the entry for Edith Lyle. A Novel (#8666), "During the period 1904-1912 several publishers issued an unlocated publication under the title Edith Lyle's Secret. This is presumed to be a version of Edith Lyle. A Novel" (4:223). Eleven copies of Edith Lyle's Secret are in Brockport, four by Grosset and Dunlap (#2+.3, #2+.6, #2+.7 and #2+.8); two each by Burt (#2+.5 and #2+.9), Donohue (#2+.4 and #2+.A) and Hurst (#2+.1 and #2+.2) and one by Federal Book Company (#2+.B). Each of the Brockport collections has at least two Edith Lyle's Secret. One of the Seymour Library's editions is a Donohue, "The Albert Library," paperback edition.

In the entry commentary for Family Pride (#8709) by Burt, Blanck states, "On the basis of contemporary records other printings were issued by . . . Hurst; Grosset and Dunlap" (4:229). There are five Grosset and Dunlap copies of Family Pride in Brockport (#8709.1, #8709.3, #8709.4, #8709.8 and #8709.9), and one Hurst edition (#8709.7).

Blanck's entry for Aikenside (#8708) notes, "On the basis of contemporary records other printings were issued by Hurst; . . . New York Book Company; . . . Burt" (4:229). One Burt Aikenside (#8708.5), one New York Book Company (#8708.4) and three Hurst editions (#8708.2, #8708.3 and #8708.C) are in Brockport.

It was gratifying to find these editions in Brockport which were known to Blanck only "On the basis of contemporary records. . .

." More gratifying was the discovery of five unusual volumes not mentioned by Blanck and probably unknown to him. Four of these five are single-novel editions of stories listed by Blanck only as dual or even triple volumes. The fifth is a dual volume in a combination apparently unknown to Blanck.

The title Chateau D'Or. Norah And Kitty Craig (#8670) is confusing. It appears to be a single tale--the story of the Craig sisters, Norah and Kitty, and of their family homestead, Chateau D'Or. In reality, the original edition was an omnibus volume of three tales: Chateau D'Or, Norah and finally, Kitty Craig (G.W. Carleton). Blanck does not list, or even mention, any of these three tales published as a separate novel. However, Chateau D'Or (#1+), published separately, was found at the Brockport Museum.

Dora Dean (#3+) was found in all four Brockport collections as a single-novel edition by Burt, W.B. Conkey, Grosset & Dunlap, and Hurst. Blanck lists this tale only as the dual volume, Dora Deane, Or The East India Uncle; And Maggie Miller, Or Old Hagar's Secret (#8654), published by C.M. Saxton.

Daisy Thornton And Jessie Graham (#8668) go their independent ways as Daisy Thornton And Other Stories (#4+) at Drake and Jessie Graham or Love And Pride (#5+) at the Seymour Library. Neither of these separate titles are mentioned by Blanck.

Finally, a new dual volume, unrecognized by Blanck, was created when Dora Deane, previously separated from Maggie Miller, reappears in a new combination volume: the New York Book Company's 1910 edition of Dora Deane And The Homestead On The Hillside (#6{) found in the Seymour collection.

This analysis of the Brockport collections concludes with a discussion of two truly unusual discoveries. There is, at the Brockport Museum, an ordinary-looking Lupton edition of Bessie's Fortune (#8675). This is a hardcover book, bound in dull gold cloth with one color stamped on the cover and spine. The name "F.M. Lupton" is stamped on the lower edge of the spine, identifying the publisher--or so it seemed. However, all was NOT as it seemed. Opening the cover, past the cream-colored end papers, there on the title page is the name "G.W. Dillingham!" "Lupton" on the outside, "Dillingham" on the inside--which company was the publisher of this edition and how did Dillingham pages come to be enclosed within Lupton covers? Blanck suggests half of the explanation for this curiosity: "It was, and is, common publishing practice to bind up only part of a whole printing and to store the remaining unbound sheets until needed" (1:xxxi). Professor David Hale suggests the second half of an explanation which seems to solve the mystery of the Lupton/Dillingham edition: the "unbound sheets" of one publishing house were sometimes sold to another publishing house which bound and sold them as their own issue. And so whose "issue" IS this extraordinary edition of Bessie's Fortune? Such an edition is attributed to the publisher identified on the title page, i.e., the firm which puts ink on paper is considered the publisher. The second publishing house is simply providing the protective covering for the text. This volume was a unique discovery and an insight into a previously unsuspected vagary of the publishing trade.

The second unusual discovery is that there are nine Holmes novels in Brockport--one at Drake and eight at the Brockport

Museum--which bear handwritten inscriptions by Mrs. Holmes. Three of the nine volumes are Christmas stories; in eight of the nine inscriptions Mrs. Holmes did not use her name but rather the impersonal, "The Author," a practice common among nineteenth-century writers. In only one book did she sign her name and that was in a volume of Christmas stories apparently given to a child, "Master Harold Dobson/From Mrs. Holmes/Christmas/92." This tangible expression of Mrs. Holmes' reputed fondness for children is found in a handsomely bound Dillingham first edition of Red-Bird's Christmas Story (#8680) at the Brockport Museum. Brockport Historian Emily Knapp believes Mrs. Holmes presented these volumes to her Sunday School class at St. Luke's Church.

IV. Description of Catalog:

The Union Catalog which follows this Introduction was compiled on the SUNY Brockport PRIME 7750 Computer, using an INFO database program. This program offers a five-line entry format with a specific character limit for each line. These character limits dictate the amount and detail of bibliographic information which can be included in each record. A brief discussion of the five lines and of the data entered into each should facilitate reading the catalog. The data appears in linear format in the catalog, in the order in which it was entered into the five lines or "Titles" of the computer program.

The first line is "Author." Since this is a catalog of the works of Mary Jane Holmes only, that line displays the Blanck number, appropriate variation of the Blanck number or "beyond Blanck" number for each novel. Line two, "Title 1" is used to show the title of each novel. Line three, "Title 2" lists the city of publication and the name of the publisher. Line four, "Year" records the date of publication. Line five, "Title 3" shows the date source, if available. The date sources recorded in the entries are, "Blanck" or "Inscr." (a personal inscription) or, "? Blanck" which means a date estimated by Blanck, or simply "?" which indicates a date estimated by binding style. When no source is given for the date, that date is precise and was found on either the title page or copyright page of the listed novel. The last two items entered in line five, "Title 3" are the binding code and finally, the location code.

In conclusion, several differences should be noted between this

catalog and both the MLA format and the Blanck Bibliography.

This catalog, unlike MLA format, does not underline book titles; dates, in the majority of entries, are estimated, not definite; publishers' names are not abbreviated because the names of some publishing houses changed during Mrs. Holmes' extended writing career and the MLA abbreviations would obscure these changes; publishers' names are included for the pre-1900 editions and apostrophes are not used in appropriate titles (Rena's Experiment[#8696]) because the computer read them as characters and this caused errors in the sorting of titles.

This catalog differs from the Blanck format in that it is a modified descriptive bibliography. Bibliographic descriptions have been truncated because of the limitations of the data fields in the computer program. Specifically, the material most restricted was a detailed binding description of each individual volume. Therefore, the binding code in this catalog provides a less sophisticated description than is provided by Blanck. However, for a person doing research in Brockport, the binding descriptions, in most cases, are detailed enough to guide one expeditiously to a volume of interest.

Blanck lists first edition titles in all upper-case letters (LENA RIVERS[#8652]). This is standard procedure for the type of bibliography Blanck has compiled. Reprints are listed in standard, initial letter capitalization format (Rector of St. Marks[#8702]). Blanck's Bibliography actually includes two classes of entries: "first class" entries are the first editions listed under their original titles--listed in all uppercase; the "second class" entries are volumes of secondary interest to Blanck--first editions of

reprints published under revised or truncated titles--listed in initial letter capitalization. This catalog follows the second Blanck format, i.e. all entries are made in the initial letter capitalization format.

The Mary Jane Holmes novels in this catalog are entered and sorted by Blanck numbers because his Bibliography is the standard reference work for students of American literature. Anyone researching the works of Mrs. Holmes would probably be familiar with Blanck's numbers and would find it convenient to locate titles in this catalog by those known numbers. Sorting by Blanck numbers has the additional advantage of keeping identical titles grouped together. This provides, at a glance, a comprehensive overview of all publishers, dates, bindings and locations relevant to a particular title.

If a Blanck number is not known to a researcher, a quick review of the titles in this catalog will supply the desired number.

A Blanck number entered with no parenthetical addendum (#8652 or #8693.1) identifies a volume as a first edition. Some first edition numbers may include a decimal designation (as in #8693.1 previously cited). The decimal designation--WITHOUT PARENTHESES BRACKET--indicates that this title was issued as a first edition in two or more distinct binding styles, sometimes designated by Blanck with numerals (#8656.1, #8656.2); sometimes designated with letters (#8649.A, #8649.B, #8649.C). As long as the decimal numeral or decimal upper-case letter included in the Blanck catalog number is NOT enclosed in a parenthesis, the volume indicated by that number

is a first edition.

A Blanck number in this catalog which includes a decimal numeral or decimal upper-case letter ENCLOSED IN A PARENTHESIS indicates a reprint (#8695[.1], #8650[.K]). Within groups of identical titles, there is a separate entry for every reprint which can be distinguished in some way--publisher, date, date source, color or binding ornamentation--from every other reprint of the same title. Since the computer program would accept and sort properly parenthetical decimal numerals only as high as nine, if there were more than nine reprints of one title which, on the basis of distinguishing characteristics, had to be entered as separate records, the parenthetical decimal addendum was changed to an upper-case letter. Thus, for the title The English Orphans with 23 copies in Brockport, there are entries with parenthetical decimal, upper-case letter addenda through the letter "L" (#8650[.L]).

Therefore, decimal addenda without parentheses indicate different versions of first editions; decimal addenda within parentheses indicate different versions of reprints.

A final note on the numbering system of this catalog pertains to the "beyond Blanck" numbers. Since there were six titles found in Brockport which were not listed in the Bibliography of American Literature, there were no Blanck numbers by which to identify and enter them. New catalog numbers had to be created for these titles which were "beyond Blanck"--over and above all the Holmes titles he listed. The designation of a single ordinal numeral accompanied by a plus-sign was decided upon (#1+ Chateau D'Or, #2+ Edith Lyle's Secret, etc.).

A binding code accompanies each title entry and provides a description of the physical appearance of that volume. A key to the code immediately follows this Introduction. The first designation of each code is obviously the color of the binding. The numeral which follows the color indicates the cover ornamentation, and the final numeral indicates the number of colors stamped on the spine. For example, the code "Green/20/1" describes a green book with front and back covers blindstamped with publisher's device and ornate border, having one color stamped on the spine. "Red/6/1" describes a red book with a small, oval, black and white lithograph on the front cover and one color stamped on the spine.

A location code is also included in each entry. Each location is indicated by the appropriate upper-case initial: "BM"--Brockport Museum, "D"--Drake Library, "MM"--Morgan-Manning House, "S"--Seymour Library. Some location codes are followed by a plus-sign. This designation (D+, S+) indicates multiple identical volumes of the listed title in that collection. The exact number of identical volumes is not recorded, but the reader is alerted that there are more than one at the indicated location.

It is intended that this Union Catalog should become a useful research tool for the social historian or sociologist interested in women's issues, for the student of local history or for the bibliographer pursuing an intensive investigation of papers, inks, bindings, dyes and the other components involved in the creation of

a book. It is also intended that this catalog should be a convenience to the curators of the four public collections of Holmes novels in Brockport. By consulting this listing of titles, the curator of one collection can quickly ascertain the following: which of the other three institutions possesses a copy of any listed title, how many, by which publisher or publishers, in what binding style and, with varying degrees of accuracy, the date of publication. The list of References which follows provides sources where one may begin or continue research into women's fiction of the nineteenth century and in particular, the works of Mary Jane Holmes.

Binding Code

- 0. plain cover
- 1. one color on spine
- 2. two colors on spine
- 3. three colors on spine

Cover Ornamentation

- 4. simply stamped in same color as spine
- 5. simply stamped in same colors as spine
- 6. small oval black and white litho
- 7. small oval colored litho
- 8. large oval black and white litho
- 9. small rectangular black and white litho
- 10. small rectangular colored litho
- 11. large rectangular black and white litho
- 12. large rectangular colored litho
- 13. ornate design surrounding litho
- 14. leaf and flower design
- 15. miscellaneous ornate design
- 16. triple blossom and leaf design
- 17. vase of flowers at right and left bottom edge of litho
- 18. gold lily and ribbon design
- 19. gold medallion of Mary Jane Holmes profile and gold autograph
- 20. front and back covers blindstamped with publisher's device and
ornate border

21. colored hexagonal litho surrounded by leaf and vine design
22. rose tree design
23. one of a kind miscellaneous binding
24. paperback
25. publisher's device or decorative design blindstamped on front
only
26. publisher's device or decorative design on back only
27. front cover missing
28. back cover missing
29. both covers missing
30. spine obliterated

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Catalog

- 8649[.1] Tempest and Sunshine. New York: G. W. Carleton, 1878 ,
1879, 1881. Green/20/1. BM., D.+.
- 8649[.2] Tempest and Sunshine. New York: G. W. Dillingham, 1886 .
Green/20/1. BM.
- 8649[.3] Tempest and Sunshine. Chicago: M. A. Donohue, 1904 (?)
Green/15/1. D.
- 8649[.4] Tempest and Sunshine. New York: J. H. Sears, 1900 (?)
Maroon/15/30. S.
- 8649[.5] Tempest and Sunshine. New York: A. L. Burt, 1900 (?).
1910, Inscr. Green/0/1. D., S.
- 8649[.6] Tempest and Sunshine. New York: F. M. Lupton, 1900 (?)
Maroon/0/1. D.
- 8649[.7] Tempest and Sunshine. New York: F. M. Lupton, 1900 (?)
Beige/15/3. BM.
- 8649[.8] Tempest and Sunshine. New York: Hurst, 1908 (?)
Green/12/1. D.
- 8649[.9] Tempest and Sunshine. New York: Hurst, 1900 (?)
Green/10/1. S.
- 8649[.A] Tempest and Sunshine. New York: Grosset & Dunlap, 1900 (?)
Red/6/30. BM.
- 8649[.B] Tempest and Sunshine. New York: Grosset & Dunlap, 1900 (?)
Green/6/1. S.
- 8649[.C] Tempest and Sunshine. New York: Grosset & Dunlap, 1903 (?)
Red/6/1. D.
- 8649[.D] Tempest and Sunshine. New York: Grosset & Dunlap, 1900 (?)
Green/12/1. D.+.

- 8649[.E] Tempest and Sunshine. New York: Grosset & Dunlap, 1907 (?),
1908. Inscrs. Blue/17/1. BM., D.
- 8649[.F] Tempest and Sunshine. New York: The Federal Book Co., 1900
(?) Maroon/0/1. D.
- 8650[.1] The English Orphans; Or, A Home In The New World. New York:
G. W. Dillingham, 1887 . Inscr. Green/20/1. BM.
- 8650[.2] The English Orphans. New York: Grosset & Dunlap, 1907 .
Inscr. Blue/17/1. BM.+.
- 8650[.3] The English Orphans. New York: G. W. Dillingham, 1900 (?)
Green/18/1. BM.
- 8650[.4] The English Orphans. Chicago: M. A. Donohue, 1905 .
Inscr. Green/9/30. MM.
- 8650[.5] The English Orphans. New York: Grosset & Dunlap; 1900 (?)
Blue/9/1. D.
- 8650[.6] The English Orphans. New York: Grosset & Dunlap, 1909 (?)
Blue/12/1. D., S.
- 8650[.7] The English Orphans. New York: A. L. Burt, 1908 . Inscr.
Green/11/1. D.
- 8650[.8] English Orphans. New York: A. L. Burt, 1904 (?)
Green/0/1. D.
- 8650[.9] English Orphans. Chicago: M. A. Donohue, 1900 (?)
Brown/6/1. S.
- 8650[.A] English Orphans. New York: F. M. Lupton, 1900 (?)
Brown/14/2. S.
- 8650[.B] English Orphans. New York: Hurst, 1903 . Inscr.
Maroon/0/1. S.
- 8650[.C] English Orphans. New York: F. M. Lupton, 1900 (?)
Green/0/1. S.

- 8650[.D] English Orphans. New York: Hurst, 1900 (?) Maroon/14/1.
S.
- 8650[.E] English Orphans. New York: F. M. Lupton, 1900 (?)
Beige/14/3. S.
- 8650[.F] English Orphans. Chicago: Donohue Bros., 1900 (?)
Grey/15/3. S.
- 8650[.G] English Orphans. New York: G. W. Dillingham, 1855 , 1883.
Blue/4/1. D., S.
- 8650[.H] English Orphans. Chicago: M. A. Donohue, 1905 (?)
White/15/24. BM.
- 8650[.I] English Orphans. New York: Grosset & Dunlap 1907 (?), 1908.
Inscr. Blue/17/1. D.
- 8650[.J] English Orphans. New York: G. W. Dillingham, 1905 .
Inscr. Blue/13/30/. D.
- 8650[.K] English Orphans. New York: Grosset & Dunlap, 1900 (?)
Red/13/30. D.
- 8650[.L] English Orphans. New York: Hurst, 1900 (?) Green/15/2. D.
- 8651[.1] Homestead on the Hillside. New York: G. W. Dillingham,
1887 . Green/20/1. BM.
- 8651[.2] Homestead on the Hillside. New York: G. W. Dillingham,
1897 . Tan/15/1. BM.
- 8651[.3] The Homestead on the Hillside. New York: Grosset & Dunlap,
1907 (?) Blue/17/1. BM.
- 8651[.4] The Homestead on the Hillside. New York: Hurst, 1911 .
Inscr. Beige/10/1. BM.
- 8651[.5] The Homestead on The Hillside And Other Tales. New York: G.
W. Carleton, 1868 . Orange/20/1. BM.
- 8651[.6] Homestead On The Hillside. New York: G. W. Dillingham,

- 1893 . Inscr. Blue/0/1. S.
- 8651[.7] Homestead On The Hillside And Other Tales. New York: F. M. Lupton, 1900 (?) Green/0/1. S.
- 8651[.8] Homestead On The Hillside And Other Tales. New York: The Federal Book Co., 1900 (?) Maroon/6/2. S.
- 8651[.9] Homestead On The Hillside And Other Tales. New York: F. M. Lupton, 1900 (?) Beige/5/1. S.
- 8651[.A] Homestead On The Hillside And Other Tales. New York: G. W. Dillingham, 1900 . Blue/14/1. D.
- 8651[.B] Homestead On The Hillside And Other Tales. New York: F. M. Lupton, 1900 . Inscr.. Green/5/1. D.
- 8651[.C] Homestead on the Hillside and Other Tales. New York: Hurst, 1908 (?) Green/12/1. MM.
- 8651[.D] Homestead On The Hillside. New York: Hurst, 1903 (?) Maroon/0/1. S.
- 8651[.E] Homestead On The Hillside. Chicago: M. A. Donohue, 1920 . Inscr. Blue/15/1. S.
- 8651[.F] Homestead On The Hillside. New York: J. H. Sears, 1923 . Maroon/4/1. S.
- 8651[.G] The Homestead on the Hillside. Chicago: M. A. Donohue, 1907 . Inscr. Brown/13/2. D.
- 8651[.H] The Homestead on the Hillside. Chicago: M. A. Donohue, 1900 ? Green/15/3. D.
- 8652 Lena Rivers. Auburn, N.Y.: Miller, Orton & Mulligan, 1856 . Grey/15/1. BM.
- 8652[.1] Lena Rivers. New York: A. L. Burt, 1856 . Blue/15/2. D.
- 8652[.2] Lena Rivers. New York: A. L. Burt, 1856 , 1900. Maroon/1/1. D., S.

- 1893 . Inscr. Blue/0/1. S.
- 8651[.7] Homestead On The Hillside And Other Tales. New York: F. M. Lupton, 1900 (?) Green/0/1. S.
- 8651[.8] Homestead On The Hillside And Other Tales. New York: The Federal Book Co., 1900 (?) Maroon/6/2. S.
- 8651[.9] Homestead On The Hillside And Other Tales. New York: F. M. Lupton, 1900 (?) Beige/5/1. S.
- 8651[.A] Homestead On The Hillside And Other Tales. New York: G. W. Dillingham, 1900 . Blue/14/1. D.
- 8651[.B] Homestead On The Hillside And Other Tales. New York: F. M. Lupton, 1900 . Inscr. Green/5/1. D.
- 8651[.C] Homestead on the Hillside and Other Tales. New York: Hurst, 1908 (?) Green/12/1. MM.
- 8651[.D] Homestead On The Hillside. New York: Hurst, 1903 (?) Maroon/0/1. S.
- 8651[.E] Homestead On The Hillside. Chicago: M. A. Donohue, 1920 . Inscr. Blue/15/1. S.
- 8651[.F] Homestead On The Hillside. New York: J. H. Sears, 1923 . Maroon/4/1. S.
- 8651[.G] The Homestead on the Hillside. Chicago: M. A. Donohue, 1907 . Inscr. Brown/13/2. D.
- 8651[.H] The Homestead on the Hillside. Chicago: M. A. Donohue, 1900 ? Green/15/3. D.
- 8652 Lena Rivers. Auburn, N.Y.: Miller, Orton & Mulligan, 1856 . Grey/15/1. BM.
- 8652[.1] Lena Rivers. New York: A. L. Burt, 1856 . Blue/15/2. D.
- 8652[.2] Lena Rivers. New York: A. L. Burt, 1856 , 1900. Maroon/1/1. D., S.

- 8652[.3] Lena Rivers. New York: A. L. Burt, 1856 . Green/1/1. S.
- 8652[.4] Lena Rivers. New York: F. M. Lupton, 1856 . Beige/15/3.
S.
- 8652[.5] Lena Rivers. New York: Hurst, 1908 (?), 1909 . Inscr.
Green/21/1. MM.
- 8652[.6] Lena Rivers. Chicago: M. A. Donohue, 1917 . Inscr.
Green/12/1. D.
- 8652[.7] Lena Rivers. New York: Hurst, 1936 (more likely 1900).
Inscr. Blue/7/1. S.
- 8652[.8] Lena Rivers. Detroit: Scholarly Press, 1970 . Red/1/1. S.
- 8652[.9] Lena Rivers. New York: The New York Book Co., 1900 (?)
Blanck. Red/4/1. BM.
- 8652[.A] Lena Rivers. New York: Linden Press, 1900 (?) Blanck.
Tan/4/2. BM.
- 8652[.B] Lena Rivers. New York: G. W. Dillingham, 1887 .
Green/20/1. BM.
- 8652[.D] Lena Rivers. New York: Hurst, 1909 (?) Green/21/1. BM.
- 8652[.E] Lena Rivers. New York: Grosset & Dunlap, 1900 (?)
Red/13/30. D.
- 8652[C.] Lena Rivers. New York: Grosset & Dunlap, 1900 (?)
Red/12/1. BM.
- 8653[.1] Meadow Brook. New York: A. L. Burt, 1900 (?) Beige/12/1.
BM.
- 8653[.2] Meadow Brook. New York: Hurst, 1900 (?) Green/4/1. BM.
- 8653[.3] Meadow Brook. New York: G. W. Carleton, 1865 . Inscr.
Brown/20/1. BM.
- 8653[.4] Meadow Brook. New York: G. W. Dillingham, 1888 .
Purple/20/1. S.

- 8653[.5] Meadow Brook. New York: G. W. Dillingham, 1897 .
Brown/20/1. D.
- 8653[.6] Meadow Brook. New York: G. W. Dillingham, 1900 (?)
Green/4/1. D.
- 8653[.7] Meadow Brook. New York: Hurst, 1900 . Inscr. Green/0/1.
S.
- 8653[.8] Meadow Brook. New York: A. L. Burt, 1900 (?) Green/5/2.
D.
- 8653[.9] Meadow Brook. New York: A. L. Burt, 1900 (?) Red/0/1.
S.
- 8653[.A] Meadow Brook. New York: Hurst, 1900 (?) Grey/6/1. MM.
- 8653[.B] Meadow Brook. Chicago: M. A. Donohue, 1904 . Inscr.
Green/15/1. S.
- 8653[.C] Meadow Brook. New York: A. L. Burt, 1904 (?) Green/0/1.
D., S.
- 8653[.D] Meadow Brook Farm. Chicago: M. A. Donohue, 1900 .
Blue/15/1. BM.
- 8653[.E] Meadowbrook Farm. Chicago: M. A. Donohue, 1905 . Inscr.
Green/13/1. BM.
- 8654[.1] Dora Deane And Maggie Miller. New York: G. W. Carleton,
1868 . Green/20/1. MM.
- 8654[.2] Dora Deane And Maggie Miller. New York: G. W. Dillingham,
1887 . Green/20/1. S.
- 8654[.3] Dora Deane and Maggie Miller. New York: G. W. Carleton,
1865 . Green/20/1. BM.
- 8655[.1] Cousin Maude And Rosamond. New York: A. L. Burt, 1904 (?)
Blanck. Green/20/1. S.
- 8655[.2] Cousin Maude And Rosamond. New York: A. L. Burt, 1900 (?)

Grey/0/1. BM.

8656[.1] Marian Grey. New York: G. W. Carleton, 1874 .

Maroon/20/1. MM.

8656[.2] Marian Grey. New York: G. W. Carleton, 1882 .

Green/20/1. D.

8657[.1] Darkness and Daylight. New York: G. W. Dillingham, 1887 .

Green/20/1. BM., MM.

8657[.2] Darkness and Daylight. New York: A. L. Burt, 1910 (?)

Orange/15/2. S.

8657[.3] Darkness and Daylight. New York: G. W. Dillingham, 1888 .

Maroon/20/1. S.

8657[.4] Darkness and Daylight. New York: G. W. Dillingham, 1900

(?) Red/7/30. S.

8657[.5] Darkness and Daylight. New York: Grosset & Dunlap, 1900 (?)

Beige/12/1. S.

8657[.6] Darkness and Daylight. New York: Hurst, 1911 . Inscr.

Grey/12/2. D.

8657[.7] Darkness and Daylight. New York: A. L. Burt, 1904 .

Inscr. Green/0/1. D.

8657[.8] Darkness and Daylight. New York: A. L. Burt, 1900 (?)

Green/18/1. D.

8657[.9] Darkness and Daylight. New York: G. W. Dillingham, 1900 .

Green/18/1. D.+.

8657[.A] Darkness and Daylight. New York: G. W. Carleton, 1864 .

Green/12/1. D.

8657[.B] Darkness and Daylight. New York: G. W. Dillingham, 1900 .

Red/13/30. D.

8657[.C] Darkness and Daylight. New York: Hurst, 1885 (?) Blanck.

Tan/13/1. D.

8658[.1] Hugh Worthington. New York: G. W. Carleton, 1865 .
Brown/20/1. BM.

8658[.2] Hugh Worthington. New York: G. W. Carleton, 1866 .
Inscr. Brown/20/1. D.

8659[.1] The Cameron Pride; Or, Purified By Suffering. New York: G.
W. Carleton, 1867 , 1875. Green/20/1. D., S.

8659[.2] Cameron Pride; or, Purified By Suffering. New York: G. W.
Carleton, 1878 . Inscr. Green/20/1. BM.

8659[.3] Cameron Pride; Or, Purified By Suffering. New York: G. W.
Dillingham, 1897 . Tan/24/1. D.

8660 Rose Mather. New York: G. W. Carleton, 1868 . Green/20/1.
BM.

8660[.1] Rose Mather. New York: G. W. Carleton, 1874 .
Green/20/1. BM.

8660[.2] Rose Mather. New York: Hurst, 1908 (?), 1909 . Inscr.
Green/21/1. BM.

8660[.3] Rose Mather: A Tale. New York: G. W. Dillingham, 1897 .
Brown/0/1. S.

8660[.4] Rose Mather. New York: P. F. Collier & Son, 1900 .
Blue/15/1. S.

8660[.5] Rose Mather A Story Of The War Of The Rebellion. New York:
A. L. Burt, 1900 ? Green/4/1. D.

8660[.6] Rose Mather. New York: Grosset & Dunlap, 1903 (?) Red/6/1.
MM.

8660[.7] Rose Mather. New York: Grosset & Dunlap, 1903 (?). Inscr.
Red/6/1. D.

8660[.8] Rose Mather. Chicago: M. A. Donohue, 1917 . Inscr.

Grey/12/1. D.

8660[.9] Rose Mather: A Story Of The War Of The Rebellion. New York:

A. L. Burt, 1900 ? Grey/6/2. D.

8661[.1] The Christmas Font. New York: G. W. Carleton, 1868 .

Maroon/15/30/ BM.

8662 Ethelyns Mistake; Or, the Home in the West. New York: G. W.

Carleton, 1869 . Maroon/20/1. BM

8662[.1] Ethelyn's Mistake. New York: Hurst, 1942 . Inscr. (more

likely cl908). Green/12/1. BM.

8662[.2] Ethelyns Mistake; Or, The Home In The West. New York: G.

W. Dillingham, 1887 . Green/18/1. D., S.

8662[.3] Ethelyns Mistake. New York: Grosset & Dunlap, 1900 (?)

Blue/8/1. D., MM., S.

8662[.4] Ethelyns Mistake. New York: A. L. Burt, 1900 (?)

Blue/0/1. D.

8662[.5] Ethelyn's Mistake. New York: Hurst, 1900 (?) Green/10/1.

S.

8662[.6] Ethelyns Mistake; Or, The Home In The West. New York: G.

W. Carleton, 1869 . Green/20/1. BM.

8662[.7] Ethelyns Mistake. New York: Grosset & Dunlap, 1900 (?)

Red/12/1. D.

8662[.8] Ethelyns Mistake. New York: Grosset & Dunlap, 1907 (?)

Blue/17/1. D.

8663 Millbank. New York: G. W. Carleton, 1871 .

Maroon(purple)/20/1. BM.

8663[.1] Millbank. New York: G. W. Carleton, 1871 . Green/20/1.

D.+.

8663[.2] Millbank. New York: The Federal Book Co., 1904 . Inscr.

Blue/13/2. D.

8663[.3] Millbank. New York: A. L. Burt, 1904 (?) Green/12/1. S.

8663[.4] Millbank. New York: Grosset & Dunlap, 1909 . Litho cpyrt.

Blue/12/1. MM.

8663[.5] Millbank. New York: Grosset & Dunlap, 1903 (?) Red/6/1.

S.

8663[.6] Millbank. New York: Hurst, 1908 (?) Green/21/1. S.

8663[.7] Millbank. New York: Grosset & Dunlap, 1914 . Inscr.

Blue/12/1. S.

8663[.8] Millbank. Chicago: M. A. Donohue, 1910 (?) Grey/15/1.

BM.

8663[.9] Millbank. New York: Hurst, 1900 (?) Black/15/3. BM.

8663[.A] Millbank; Or, Roger Irvings Ward. New York: G. W.

Carleton, 1871 . Green/20/1. BM.

8663[.B] Millbank. New York: Grosset & Dunlap, 1909 (?), 1912.

Inscr. Blue/12/1. D.

8663[.C] Millbank. New York: Hurst, 1900 (?) Maroon/25/1. D.

8664 Edna Browning; Or, The Leighton Homestead. New York: G. W.

Carleton, 1875 . Inscr. Maroon/29/1. D.

8664 Edna Browning; Or, The Leighton Homestead. New York: G. W.

Carleton, 1872 . Green/20/1. BM.

8664[.1] Edna Browning; Or, The Leighton Homestead. New York: G.

W. Dillingham, 1897 . Brown/20/1. S.

8664[.2] Edna Browning. New York: G. W. Dillingham, 1902 . Inscr.

Green/18/26. S.

8664[.3] Edna Browning. New York: G. W. Dillingham, 1944 . Inscr.

{more likely cl904}. Blue/12/1. BM.

8664[.4] Edna Browning. New York: G. W. Dillingham, 1916 . Inscr.

Blue/14/1. D.

8664[.5] Edna Browning; Or, The Leighton Homestead. New York: G. W. Carleton, 1874 . Green/20/1. BM.

8665.B West Lawn and The Rector of St. Mark's. New York: G. W. Carleton, 1874 . Green/20/1. BM., D., MM.

8665.B West Lawn and The Rector of St. Mark's. New York: G. W. Carleton, 1874 . Maroon/20/1. BM.

8665[.1] West Lawn and the Rector of St. Mark's. New York: G. W. Carleton, 1875 . Green/20/1. BM.

8665[.2] West Lawn And The Rector Of St. Marks. New York: Grosset & Dunlap, 1902 . Green/18/1. D.

8666[.1] Edith Lyle. New York: G. W. Carleton, 1876 . Maroon/20/1. BM., D.

8666[.2] Edith Lyle. New York: G. W. Dillingham, 1903 . Red/7/1. S.

8667[.1] Mildred. New York: G. W. Carleton, 1877 . Green/20/1. S.

8667[.2] Mildred. New York: G. W. Carleton, 1877 . Maroon/20/1. BM., S.

8667[.3] Mildred. New York: G. W. Dillingham, 1877 .Blue/14/1. S.

8667[.4] Mildred. New York: A. L. Burt, 1877 (?) Blanck. Maroon/0/1. D.

8667[.5] Mildred. New York: A. L. Burt, 1877 (?) Blanck. Maroon/6/2. BM.

8667[.6] Mildred. New York: Street & Smith, 1877 (?) Blanck. Orange/24/1. S.

8667[.7] Mildred. New York: Hurst, 1908 (?), 1909 . Inscr. Green/21/1. MM.

8667[.8] Mildred. Chicago: M. A. Donohue, 1909 . Inscr.
Maroon/0/1.

8667[.9] Mildred. New York: Hurst, 1908 (?), 1913 . Inscr.
Green/12/1: D.

8667[.A] Mildred. New York: Hurst, 1925 . Inscr. Blue/12/1. D.

8668[.1] Daisy Thornton And Jessie Graham. New York: G. W.
Carleton, 1878 . Maroon/0/1. BM., D.

8668[.2] Daisy Thornton And Jessie Graham. New York: G. W.
Carleton, 1880 . Green/20/1. MM.

8668[.3] Daisy Thornton And Jessie Graham. New York: G. W.
Dillingham, 1887 . Green/20/1. S.

8668[.4] Daisy Thornton And Jessie Graham. New York: G. W.
Dillingham, 1888 . Maroon/20/1. BM., S.

8669[.1] Forrest House. New York: G. W. Dillingham, 1887 .
Green/20/1. BM.

8669[.2] Forrest House. New York: G. W. Dillingham, 1919 . Inscr.
Green/20/1. BM., S.

8669[.3] Forrest House. New York: G. W. Dillingham, 1907 .
Green/22/2. D.

8669[.4] Forrest House. New York: G. W. Dillingham, 1907 .
Blue/14/1. D.

8670. (Printing B, Binding A) Chateau D'Or. Norah and Kitty Craig.
New York: G. W. Carleton, 1880 . Green/20/1. BM.

8670[.1] Chateau D'Or. Norah And Kitty Craig. New York: G. W.
Dillingham, 1880 . Green/18/1. S.

8670[.2] Chateau D'Or. Norah And Kitty Craig. Toronto: Rose-Belford
Publishing Co., 1881 . Green/5/2. D.

8670[.3] Chateau D'Or. Norah And Kitty Craig. New York: G. W.

Dillingham, 1897 . Brown/25/1. D.

8672.B Madeline. New York: G. W. Carleton, 1881 . Green/20/1. D.

8672[.1] Madeline. New York: G. W. Carleton, 1881 , 1883.

Maroon/20/1. D., S.

8672[.2] Madeline. New York: G. W. Dillingham, 1881 . Green/18/1.

BM.,

8672[.3] Madeline. New York: G. W. Dillingham, 1897 . Brown/20/1.

BM., S.

8673 Queenie Hetherton. New York: G. W. Carleton, 1883 .

Green/20/1. BM.

8673[.1] Queenie Hetherton. New York: G. W. Carleton, 1883 .

Green/20/1. BM.

8673[.2] Queenie Hetherton. New York: G. W. Dillingham, 1888 .

Maroon/20/1. S.

8673[.3] Queenie Hetherton. New York: G. W. Dillingham, 1908 .

Blue/14/1. D.

8673[.4] Queenie Hetherton. New York: G. W. Dillingham, 1908 .

Green/22/2. S.

8673[.5] Queenie Hetherton. London: Milner and Co., 1883 (?)

Blanck. Red/15/2. S.

8674[.1] Christmas Stories. New York: G. W. Dillingham, 1884 .

Green/18/1. BM., D.

8674[.2] Christmas Stories. New York: G. W. Carleton, 1885 .

Maroon/20/1. BM., MM.

8675[.1] Bessies Fortune. New York: G. W. Dillingham, 1885 .

Green/4/2. D.

8675[.2] Bessies Fortune. New York: G. W. Carleton, 1886 .

Green/20/1. BM., S.

- 8675[.3] Bessies Fortune. New York: G. W. Dillingham, 1885 (?)
 Blanck. Green/22/2. S.
- 8675[.4] Bessies Fortune. New York: G. W. Dillingham, 1885 .
 Dill. title pg., Lupton bind., Gold/1/1. BM.
- 8676.1 Gretchen. New York: G. W. Dillingham, 1887 . Green/20/1.
 BM., S.
- 8676[.1] Gretchen. New York: G. W. Dillingham, 1887 . Green/22/2.
 D., S.
- 8676[.2] Gretchen. New York: G. W. Dillingham, 1887 , 1893.
 Inscr. Maroon/20/1. MM., S.
- 8676[.3] Gretchen. New York: G. W. Dillingham, 1911 . Inscr.
 Green/22/2. MM.
- 8676[.4] Gretchen. New York: G. W. Dillingham, 1915 . Inscr.
 Blue/14/1. D.
- 8678 Marguerite. New York: G. W. Dillingham, 1893 . Inscr.
 Green/20/1. BM.
- 8678.1 Marguerite. New York: G. W. Dillingham, 1890 , 1891, 1893.
 Green/20/1. BM., MM., S.
- 8678.1 Marguerite. New York: G. W. Dillingham, 1890 . Green/18/1.
 D., S.
- 8678[.1] Marguerite. New York: G. W. Dillingham, 1897 .
 Brown/20/30. D.
- 8680[.1] Red-Birds Christmas Story. New York: G. W. Dillingham,
 1892 . Blue/15/2. BM., D.
- 8683.B Doctor Hatherns Daughters. New York: G. W. Dillingham, 1895
 . Brown/20/1. BM.
- 8683[.1] Doctor Hatherns Daughters. New York: G. W. Dillingham,
 1895 . Green/15/4. D., S.

- 8684[.1] Mrs. Hallams Companion. The Spring Farm And Other Tales.
New York: G. W. Dillingham, 1896 . Green/18/1. S.
- 8684[.2] Mrs. Hallams Companion. The Spring Farm And Other Tales.
New York: G. W. Dillingham, 1897 . Brown/20/1. D.
- 8684[.3] Mrs. Hallams Companion and The Spring Farm and Other Tales.
New York: G. W. Dillingham, 1896 . Brown/20/1. BM.
- 8684[.4] Mrs. Hallam's Companion. The Spring Farm And Other Tales.
Title page missing. 1896 (?) Blanck. Brown/20/30. D.
- 8684[.5] Mrs. Hallams Companion And Other Tales. New York: G. W.
Dillingham, 1916 . Inscr. Green/22/2(w/ dustjckt.). D.
- 8685[.1] Rose Mather And Annie Graham Or, Women In War. New York:
Hurst, 1896 (?) Blanck. Grey/11/1. S.
- 8685[.2] Rose Mather And Annie Graham Or, Women In War. New York:
Hurst, 1896 , 1908 (?) Blanck. Green/12/1. D.
- 8686.1 Paul Ralston. New York: G. W. Dillingham, 1897 .
Brown/19/1. BM., MM., S.+.
- 8686[.1] Paul Ralston. New York: Collier, 1897 . Blue/6/30. S.
- 8687[.1] Marian Grey New York: Grosset & Dunlap, 1899 (?) Blanck.
Tan/12/1. D.
- 8687[.2] Marian Grey. New York: Grosset & Dunlap, 1899 (?), 1903 (?)
Red/6/1. BM., S.
- 8687[.3] Marian Grey. New York: Hurst, 1899 (?) Blanck. Green/7/1.
D., BM.
- 8687[.4] Marian Grey. New York: Hurst, 1899 (?) Blanck. Tan/13/1.
BM.
- 8687[.5] Marian Grey. New York: Hurst, 1899 (?) Blanck. Tan/12/1.
D.
- 8687[.6] Marian Grey. New York: Mershon, 1899 (?) Blanck.

Maroon/0/1. S.

8687[.7] Marian Grey. New York: A. L. Burt, 1899 (?) Blanck.

Red/1/1. BM.

8687[.8] Marian Grey. New York: A. L. Burt, 1899 (?) Blanck.

Green/0/1. D.

8687[.9] Marian Grey Or The Heiress of Redstone Hall. New York:

Marston, 1947 . Inscr.(more likely c1900) Green/4/1. BM.

8687[.A] Marian Grey. New York: G. W. Dillingham, 1888 .

Brown/0/1. S.

8687[.B] Marian Grey Or The Heiress of Redstone Hall. New York:

Hurst, 1899 (?), 1908 (?) Blanck. Green/21/1. D.

8687[.C] Marian Grey: The Heiress of Redstone Hall. New York: A.

L. Burt, 1899 (?) Blanck. Maroon/8/2. D.

8687[.D] Marian Grey. Chicago: M. A. Donohue, 1907 . Inscr.

Brown/13/2.

8687[.E] Marian Grey. New York: Grosset & Dunlap, 1899 (?), 1907 (?)

Blanck. Blue/17/1. D.

8688[.1] The Tracy Diamonds. New York: G. W. Dillingham, 1899 .

Brown/19/1. BM., D., MM., S.+.

8688[.2] The Tracy Diamonds. New York: G. W. Dillingham, 1899 .

Green/18/1. MM., S.

8688[.3] The Tracy Diamonds. New York: G. W. Dillingham, 1899 .

Brown/20/1. S.

8689[.1] The Gable-Roofed House at Snowdon. New York: Hurst, 1902

(?) Blanck. Green/24/1. BM.

8693.1 The Cromptons. New York: G. W. Dillingham, 1903 . Inscr.

Green/18/1. BM.

8693[.1] The Cromptons. New York: G. W. Dillingham, 1902 .

Green/18/1. D.+, MM.

8693[.2] The Cromptons. New York: G. W. Dillingham, 1902 .

Green/20/1. S.+.

8693[.3] The Cromptons. New York: P. F. Collier & Son, 1902 (?)

Blanck. Blue/15/2. D.

8694.1 The Merivale Banks. New York: G. W. Dillingham, 1903 .

Green/18/1. BM.+, D., S.+.

8695[.1] Cousin Maude, Or, The Milkman's Heiress. Chicago: Homewood
Publishing Co., 1903 (?) Blanck. Blue/4/2. D.

8695[.2] Cousin Maude or The Milkman's Heiress. New York: Federal
Book Co., 1900 ? Red/4/2. BM.

8695[.3] Cousin Maude. New York: Grosset & Dunlap, 1903 (?) Blanck.

Green/6/1. S.

8695[.4] Cousin Maude. New York: Grosset & Dunlap, 1903 (?) Blanck.

Green/12/1. D+., S.

8695[.5] Cousin Maude. New York: Grosset & Dunlap, 1907 (?), 1908.

Inscr. Blue/17/1. MM+.

8695[.6] Cousin Maude. Chicago: M. A. Donohue, 1903 (?) Blanck.

Red/15/30. BM.

8696 Renas Experiment. New York: G. W. Dillingham, 1904 .

Green/18/1. BM., D., S.

8698[.1] Bad Hugh. New York: Grosset & Dunlap, 1904 (?) Blanck.

Green/9/1. D.

8698[.2] Bad Hugh. New York: Grosset & Dunlap, 1904 (?) Blanck.

Blue/6/1. S.

8698[.3] Bad Hugh. New York: Hurst, 1909 (?) Blanck. Green/21/1.

MM.

8698[.4] Bad Hugh. New York: Hurst, 1904 (?) Blanck. Red/15/1.

BM.

8699[.1] Cousin Hugh. New York: A. L. Burt, 1904 ? Blanck.

Tan/5/3. D.

8699[.2] Cousin Hugh. New York: A. L. Burt, 1905 . Inscr.

Green/0/1. D.

8699[.3] Cousin Hugh. New York: A. L. Burt, 1904 ? Blanck.

Green/0/1. BM.

8700 The Abandoned Farm and Connies Mistake. New York: G. W.

Dillingham, 1905 . Green/18/1. BM.

8700[.1] The Abandoned Farm And Connies Mistake. New York: G. W.

Dillingham, 1905 . Green/4/1. S.

8700[.2] The Abandoned Farm And Connies Mistake. New York: G. W.

Dillingham, 1905 . Green/5/2. D.

8702[.1] The Rector of St. Mark's. New York: Hurst, 1905 (?)

Blanck. Green/12/1. D.

8702[.2] The Rector of St. Mark's. New York: Hurst, 1905 (?)

Blanck. Blue/15/3. S. *

8702[.3] The Rector of St. Marks. Chicago: M. A. Donohue, 1905

(?) Blanck. Tan/12/1. MM.

8702[.4] The Rector of St. Mark's. New York: Hurst, 1907 (?), 1912

. Inscr. Green/10/1. BM.

8702[.5] The Rector of St. Marks. Chicago: M. A. Donohue, 1916 .

Inscr. Grey/12/1. BM.

8703[.1] Rosamond or, the Youthful Error. Chicago: W. B. Conkey,

1905 (?) Blanck. Maroon/0/1. S.

8703[.2] Rosamond or, the Youthful Error. New York: Hurst, 1905 (?)

Blanck. Red/7/1. D.

8703[.3] Rosamond or, the Youthful Error. New York: Hurst, 1905 ,

- 1908 (?) Blanck. Green/12/1. S.
- 8703[.4] Rosamond or, the Youthful Error. New York: Hurst, 1905 (?)
Blanck. Maroon/6/2. S.
- 8703[.5] Rosamond or, the Youthful Error. New York: Hurst, 1905 (?)
Blanck. Tan/13/1. S.
- 8703[.6] Rosamond or, the Youthful Error. Chicago: W. B. Conkey,
1904 . Inscr. Red/16/1. BM.
- 8704[.1] Rosamond. New York: Grosset & Dunlap, 1905 (?) Blanck.
Blue/13/1. MM.
- 8704[.2] Rosamond. New York: Grosset & Dunlap, 1905 (?) Blanck.
Purple/12/1. D.
- 8704[.3] Rosamond. New York: Grosset & Dunlap, 1905 (?) Blanck.
Green/8/30. S.
- 8705[.1] Maggie Miller. New York: Grosset & Dunlap, 1903 (?)
Blanck. Red/6/1. MM.
- 8705[.2] Maggie Miller. Chicago: W. B. Conkey, 1904 ? Blanck.
Red/16/1. D.
- 8705[.3] Maggie Miller. The Story of Old Hagars Secret. New York:
A. L. Burt, 1904 (?) Blanck. Green/0/1. D.
- 8705[.4] Maggie Miller. New York: Grosset & Dunlap, 1906 (?)
Blanck. Green/6/30. S.
- 8705[.5] Maggie Miller. New York: Grosset & Dunlap, 1906 (?)
Blanck. Tan/12/1. D.
- 8705[.6] Maggie Miller. New York: Grosset & Dunlap, 1906 (?)
Blanck. Blue/13/1. BM.
- 8705[.7] Maggie Miller. New York: Hurst 1907 . Copyright on litho.
Green/12/2. BM.
- 8705[.8] Maggie Miller Or Old Hagars Secret. New York: Hurst, 1905

(?) Maroon/15/3. BM.

8708[.1] Aikenside. New York: Hurst, 1907 . Inscr. Green/10/1. S.

8708[.2] Aikenside. New York: Hurst, 1907 (?) Blue/10/1. S.

8708[.3] Aikenside. New York: Hurst, 1907 (?) Purple/7/1. D.

8708[.4] Aikenside. New York: New York Book Co., 1911 . Red/15/1.

Also 8691[.1] The Old Red House. S.

8708[.5] Aikenside. New York: A. L. Burt, 1912 (?) Blanck.

Green/0/1. D.

8708[.6] Aikenside. New York: Grosset & Dunlap, 1912 (?) Blanck.

Red/6/1. D., St.

8708[.7] Aikenside. New York: Grosset & Dunlap, 1912 (?) Blanck.

Blue/6/1. S.

8708[.8] Aikenside. New York: Grosset & Dunlap, 1912 (?) Blanck.

Brown/12/1. S.

8708[.9] Aikenside. New York: Grosset & Dunlap, 1907 (?) Blanck.

Blue/17/1. MM.

8708[.A] Aikenside. New York: Grosset & Dunlap, 1912 (?) Blanck.

Tan/10/1. D.

8708[.B] Aikenside. New York: Grosset & Dunlap, 1907 , 1921. Inscr.

Blue/17/1. BM.

8708[.C] Aikenside. New York: Hurst, 1909 (?) Blanck. Green/21/1.

BM.

8708[.D] Aikenside. New York: Grosset & Dunlap, 1905 . Inscr.

Red/6/30. BM.

8708[.E] Aikenside New York: Grosset & Dunlap, 1912 (?) Blanck.

Tan/12/1. D.

8709[.1] Family Pride. New York: Grosset & Dunlap, 1907 (?), 1909.

Inscr. Blue/17/1. MM.

- 8709[.2] Family Pride. New York: A. L. Burt, 1901 . Inscr.
Green/1/4. D.
- 8709[.3] Family Pride. New York: Grosset & Dunlap, 1909 . Inscr.
1912 (?) Blanck. Grey/12/1. BM., D.
- 8709[.4] Family Pride. New York: Grosset & Dunlap, 1903 (?) Blanck.
Red/6/1. D.
- 8709[.5] Family Pride. New York: A. L. Burt, 1912 (?) Blanck.
Blue/14/3. S.
- 8709[.6] Family Pride. New York: A. L. Burt, 1912 (?) Blanck.
Green/1/1. S.
- 8709[.7] Family Pride. New York: Hurst, 1912 (?) Blanck.
Green/13/1. BM.
- 8709[.8] Family Pride. New York: Grosset & Dunlap, 1907 (?) Blanck.
Blue/17/1. D.
- 8710[.1] The Leighton Homestead. Chicago: M. A. Donohue, 1907 .
Inscr. Brown/13/2. S.
- 8710[.2] The Leighton Homestead. New York: Hurst, 1912 (?) Blanck.
Green/10/1.
- 8710[.3] The Leighton Homestead. New York: Grosset & Dunlap, 1903
(?) Blanck. Red/6/1. D., S.
- 8710[.4] The Leighton Homestead. New York: Grosset & Dunlap, 1913 .
Inscr. Red/13/1. MM.
- 8710[.5] The Leighton Homestead. Title page missing. 1912 (?)
Blanck. Maroon/4/1. S.
- 8710[.6] Leighton Homestead. New York: Hurst, 1912 (?) Blanck.
Red/23/2. BM.
- 8711[.1] Miss McDonald. New York: Hurst, 1908 (?) Blanck.
Green/12/1. D.

- 8711[.2] Miss McDonald. New York: Hurst, 1912 (?) Blanck.
Green/15/3. BM.
- 1+ Chateau D'Or. New York: G. W. Dillingham, 1900 ? Blue/14/1.
BM.
- 2+ Daisy Thornton And Other Stories. New York: G. W. Dillingham,
1912 . Blue/1/4. D.
- 3+ Dora Deane. New York: Hurst, 1908 . Inscr. Green/21/1. MM.
- 3+[.1] Dora Deane. New York: A. L. Burt, 1904 . Inscr.
Green/0/1. S.
- 3+[.2] Dora Deane. New York: Grosset & Dunlap, 1909 (?) Blanck.
Blue/6/1. S.
- 3+[.3] Dora Deane. Chicago: W. B. Conkey, 1904 ? Blanck.
Red/16/1. D.
- 3+[.4] Dora Deane. New York: Grosset & Dunlap, 1909 (?) Blanck.
Grey/12/1. D.
- 3+[.5] Dora Deane. New York: Grosset & Dunlap, 1903 . Inscr.
Green/6/1. BM.
- 3+[.6] Dora Deane. New York: Hurst, 1908 (?) Red/15/3. D.
- 4+ Dora Deane And The Homestead On the Hillside. New York: New York
Book Co., 1910 . Grey/15/2. S.
- 5+ Dora Deane Or The East India Uncle. Chicago: W. B. Conkey, 1904
? Blanck. Red/16/1. D.
- 5+[.1] Dora Deane Or The East India Uncle. New York: A. L. Burt,
1904 Inscr. Green/0/1. S.
- 6+[.1] Edith Lyles Secret. New York: Hurst, 1908 (?) Blanck.
Green/21/1. S.
- 6+[.2] Edith Lyles Secret. New York: Hurst, 1904 (?) Blanck.
Green/10/13. MM.

- 6+[.3] Edith Lyles Secret. New York: Grosset & Dunlap, 1904 (?)
 Blanck. Blue/6/1. S.
- 6+[.4] Edith Lyles Secret. Chicago: M. A. Donohue, 1904 ? Blanck.
 White/24/23. S.
- 6+[.5] Edith Lyles Secret. New York: A. L. Burt, 1904 ? Blanck.
 Green/0/1. D.
- 6+[.6] Edith Lyles Secret. New York: Grosset & Dunlap, 1903 .
 Inscr. Red/6/1. S.
- 6+[.7] Edith Lyles Secret. New York: Grosset & Dunlap, 1912 .
 Inscr. Green/12/13. MM.
- 6+[.8] Edith Lyles Secret. New York: Grosset & Dunlap, 1912 (?)
 Blanck. Green/13/1. BM.
- 6+[.9] Edith Lyles Secret. New York: A. L. Burt, 1912 (?) Blanck.
 Green/15/1. BM. .
- 6+[.A] Edith Lyles Secret. Chicago: M. A. Donohue, 1904 ? Blanck.
 Brown/13/1. D.
- 6+[.B] Edith Lyles Secret. New York: Federal Book Co., 1905 .
 Inscr. Beige/13/2. D.
- 7+ Jessie Graham or Love And Pride. New York: G. W. Dillingham,
 1906 . Blue/14/1. S.